



TOOL BOX

**Social and
Ecological
Engagement through
Dance**



Social and Ecological Engagement through Dance

CREDITS

The toolbox was developed by liminal (Athens, Greece) and l'éveilleur (Avignon, France) within the framework of the European project SEED – Social and Ecological Engagement through Dance, funded by the Erasmus+ Programme.

Conceptual framework, authorship and editorial coordination of the toolbox

© Iliana Fylla

in collaboration with Medie Megas and Laura-Lou Rey

This publication constitutes the official reference version of the SEED Toolbox.

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CREDITS

The SEED project is based on an interdisciplinary collaboration between artists, researchers and cultural professionals.

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- Marilena Koukoulis: cultural mediation, audience development and accessible educational approaches
- Medie Megas: inclusive choreographic practice, dance pedagogies, artistic and dramaturgical support
- Christos Papamichail: creative accessibility, spatial accessibility and inclusive design
- Laura-Lou Rey: sustainability and ecological transitions in the cultural sector, collaborative methodologies and development of sustainable artistic projects.

CREDITS

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- Iliana Fylla: lead author - conceptual and methodological framework - principal writing - editorial coordination
- Medie Megas: contributing author - methodological and written contributions
- Laura-Lou Rey: contributing author - contribution to the methodological framework - editorial design

Refer to the toolbox

« The toolbox was developed by liminal (Athens, Greece) and l'éveilleur (Avignon, France) within the framework of the European project SEED - Social and Ecological Engagement through Dance, funded by the Erasmus+ programme. The conceptual framework, authorship and editorial coordination of the toolbox were led by Iliana Fylla with Medie Megas and Laura-Lou Rey »

Film

- Film concept Florine Clap, Iliana Fylla, Laura-Lou Rey
- Direction and editing Florine Clap

PREFACE

SEED was born out of a simple yet decisive observation: today, creating 'as before' is no longer a viable option.

In a world marked by profound ecological, social and cultural imbalances, it has become necessary to reinvent the ways in which we create, think about and share art.

Creating today means coming to terms with fragile realities.

Ecosystems that are being depleted.

Bodies rendered invisible.

Voices kept at a distance.

In this tense landscape, dance appears in a different light.

No longer merely as a space for performance, but as a place for listening, for attention, for research and exploration, for emancipation and transformation. A place where the body perceives even before it understands. A place where connections can be reinvented: to oneself, to others, to the environments we inhabit.

SEED was born out of this necessity: to relearn how to create together, in a different way.

CONTEXT

The SEED – Social and Ecological Engagement through Dance project emerges within a context of profound transformations affecting contemporary societies. In response to the intensifying ecological crises extensively documented by the IPCC, growing social inequalities, and the increasing precariousness of the cultural sector, it has become essential to rethink the frameworks of artistic creation and contemporary choreographic practices.

This necessity is also part of a broader movement supported by European networks such as On the Move, Julie's Bicycle, and Europe Beyond Access, which actively accompany the ecological and inclusive transition of the cultural sector.

SEED took shape between Avignon and Athens, through the encounter between two committed organisations: l'éveilleur (France) and liminal (Greece).

This encounter marked the starting point of a shared inquiry: how can ecology, accessibility, and inclusion be understood together - not as separate fields, but as interdependent dimensions of artistic practice?

L'Éveilleur brought its experience of ecological transition and situated modes of production, while liminal contributed expertise in accessibility, inclusion, and choreographic practices open to a diversity of bodies and modes of participation.

From this dialogue emerged SEED's central hypothesis: sustainability cannot be fully conceived without accessibility, and accessibility itself contributes to the development of sustainable artistic practices.

The project is grounded in an interdisciplinary collaboration between artists, researchers, and cultural professionals, bringing together choreographic practices with research on ecology, accessibility, and situated forms of artistic creation.

Drawing on their complementary areas of expertise - situated choreographic practices, environmental responsibility, accessibility, and cultural cooperation - SEED was built around a shared set of questions: How can we create without depleting resources? How can we make art genuinely accessible? And above all, how can these challenges be addressed together rather than treated separately?

Because within SEED, these issues are not simply accumulated - they are deeply interconnected.

The project therefore proposes a shift away from conventional frameworks by developing a systemic approach to choreographic practices, in which inclusion, ecology, and situated artistic creation are understood as interdependent dimensions.

Rather than merely integrating individuals into existing structures, SEED invites us to rethink the structures themselves, taking into account the interactions between bodies, environments, institutions, and relationships.

Within this perspective, the diversity of bodies and lived experiences is understood not as an exception, but as a starting point.

CONTEXT

These reflections are rooted in a diverse theoretical landscape and engage in dialogue with:

- the philosophical approaches of Georg Wilhelm Friedrich Hegel, Jean-Paul Sartre, and Jacques Lacan, concerning the construction of subjectivities and social norms;
- Maurice Merleau-Ponty's phenomenology of the lived body;
- John Dewey's conception of art as experience;
- Nicolas Bourriaud's relational aesthetics;
- Erin Manning's research on movement and relationality;
- Étienne Wenger's theory of communities of practice, which understands learning as a collective process of transmission, experimentation, and the circulation of knowledge;
- Tim Ingold's perspectives on artistic practice as a way of inhabiting the world, grounded in attention, relationships, and situated processes of making; as well as Donna Haraway's eco-systemic perspectives.

Within the field of dance, these approaches resonate with the practices of American postmodern dance, somatic approaches, and the experimental work of artists such as Anna Halprin. They also enter into dialogue with more recent choreographic theories that understand dance as a relational, collective, and processual practice. The work of André Lepecki, Rudi Laermans, and Bojana Cvejić contribute to rethinking choreography beyond the production of movement, emphasising artistic cooperation, embodied forms of thought and experimental approaches to making, performing, and perceiving dance.

Together, they contribute to a significant conceptual shift: moving from an understanding of art centred on the artwork itself toward a conception of art as experience, relationship, and process. These perspectives form the conceptual foundation from which SEED explores contemporary choreographic practices as spaces for social, ecological, and relational experimentation.

THE SEED PROJECT

The SEED programme is grounded in an action-research approach, in which each stage - awareness-raising, training, experimentation, analysis, and formalisation - directly contributes to the development of the toolbox.

This toolbox is based on an articulation between field-based experiences, feedback from participants and cultural professionals, and theoretical and methodological contributions emerging from the project.

SEED aims to support choreographic artists and cultural professionals in experimenting with sustainable, inclusive, and situated artistic practices, while also contributing to the development of a shared ecological, social, and choreographic field of thought, and producing transferable resources for the wider cultural sector.

The project pursues several objectives:

- to support capacity-building among artists and cultural organisations in relation to ecological, social, and accessibility challenges;
- to experiment with accessible, inclusive, and sustainable artistic formats in situated contexts;
- to foster mixed audiences (including both disabled and non-disabled participants);
- to document practices and produce shareable resources;
- to contribute to structural change within the performing arts sector and its production models.

MAIN PHASES OF THE SEED PROJECT

1. Awareness-raising and call for participation (June – July 2025)

This initial phase laid the theoretical and methodological foundations of the project:

- organisation of information and training webinars
- an introduction to the concepts of accessibility, inclusion and sustainability in dance
- launch of a call for applications aimed at European dance artists

2. Selection and networking of artists involved in the project (September 2025)

This phase marked the start of the project's implementation:

- selection of 4 choreographers (France / Greece)
- the formation of the transnational working group (artists, coordinators and mentors)
- preparation of the training programme

3. Educational residencies (October – November 2025)

Two key events shaped this stage and served as an immersive phase for the transnational working group to engage with the project's challenges and objectives:

THE SEED PROJECT

Avignon (16–21 October 2025)

- practical workshops and theoretical and methodological discussions
- immersion in a third place committed to transitions
- participation in an artistic eco-event
- exploration of sustainable and inclusive “new narratives” and “new formats” in dance
- discovery of the artistic world of each participating artist

Athens (18–22 November 2025)

- in-depth training on accessibility and inclusion
- immersion in inclusive artistic practices and experimentation with accessibility measures
- meetings with cultural organisations working towards sustainability, inclusion and accessibility in the cultural sector
- exploring the individual artistic proposals of the participating artists, to be developed as part of the SEED project

4. Mentoring and design of participatory workshops (January 2026)

During this stage, each artist received personalised support from specialist mentors in order to:

- structure their proposals for participatory workshops
- integrate the project’s tools and methodologies
- adapt the formats and content of the workshops to the target audiences

5. Workshop trials (January – March 2026)

The artists delivered their workshops, designed as practical case studies to put into practice the training received throughout the project:

- workshops with mixed groups (max. 15 participants)
- 2 to 4 workshops per artist
- sessions lasting 1½ to 3 hours
- support from a mentor and a partner organisation
- experimentation with inclusive, accessible and eco-friendly practices

6. Evaluation and knowledge transfer (March – August 2026)

This final phase made it possible to analyse the case studies, to bring field experiences into dialogue with the project’s theoretical and methodological contributions, and to formalise them into an accessible, evolving, and transferable toolbox designed to support artistic and cultural practices.

- feedback and evaluation from practice (artists, mentors, participants)
- cross-analysis of practices, methodologies, and case studies
- dialogue with the theoretical and professional references mobilised within the project
- formalisation of the toolbox
- dissemination of results (including a presentation at the Avignon OFF Festival, France, and a presentation at the Akropoditi DanceFest in Syros, Greece)

THE SEED PROJECT

Throughout the different stages, a film on SEED was also produced. Conceived as a complementary tool to the toolbox, it documents the research process, conveys the project's experiences, and makes accessible the choreographic thinking developed throughout this collective process.

Various moments of dissemination and knowledge-sharing also punctuated the 18 months of the project, helping to raise awareness in French and Greek contexts around the issues addressed by SEED, and fostering an ongoing dialogue with professionals and audiences.

SUMMARY TIMELINE

- February 2025 – August 2026: overall project duration (18 months)
- June – July 2025: webinars and call for applications
- September 2025: selection of artists
- October 2025: training in Avignon
- November 2025: training in Athens
- January 2026: mentoring and workshop design
- January – March 2026: delivery of workshops
- March – August 2026: evaluation and data analysis, production and dissemination of the toolkit

INTRODUCTION TO THE SEED TOOLBOX

It is within this context that SEED developed as a space for dialogue, research-creation, and participatory, co-constructed training. A shared milieu that brings people together without homogenising them, and invites exploration of what constitutes the common ground while respecting singularities.

Over an 18-month process, the experiments carried out between l'éveilleur and liminal gave rise to a living body of material: practices, tools, lines of inquiry, but also ways of being and working together.

The SEED toolbox emerges from this process.

It is a methodological and reflective tool, developed from action-research situations, in dialogue with theoretical and methodological frameworks and the contributions of the artists and mentors involved in the project, and designed to support professional practices in the choreographic and cultural field.

Designed as an evolving space, it does not offer fixed solutions, but rather points of support to accompany choreographic artists - dancers, choreographers, and educators - in their professional practices.

It is addressed to all, with particular attention to the diversity of bodies, experiences, and modes of presence, whether or not they involve disability.

More than a collection of methods, this toolbox is an invitation:

- to experiment
- to shift perspectives
- to question norms
- to develop sustainable, inclusive, and situated artistic practices

It is grounded in a plurality of forms of knowledge - theoretical, practical, and experiential - drawn from artists, participants, mentors, partners, and the spaces of reflection that have shaped the project.

It thus proposes to consider dance as a lever for transformation, capable of fostering other ways of creating, collaborating, and inhabiting the world in a more sustainable, inclusive, and situated way.

EDITORIAL TEAM

The SEED Toolbox emerges from the intersection of different fields of knowledge and practice. The following contributors bring together perspectives from cultural management, artistic theory and research, choreography, education and accessibility, reflecting the interdisciplinary approach at the core of the project.



Iliana Fylla

PhD in Art History, researcher, educator and cultural mediator, Iliana Fylla works across contemporary dance studies, artistic research, creation and cultural practices. Her research explores embodied narratives, memory, transmission and the role of dance as a social, ecological and relational field.



Medie Megas

MA of arts in Contemporary Dance, dancer, choreographer and educator, Medie Megas has developed artistic and pedagogical practices at the intersection of dance and disability since 2013. His work explores inclusive approaches to movement, embodied knowledge and the development of accessible artistic processes.



Laura-Lou Rey

State Diploma in Dance Teaching and MA in cultural project management and dancer, Laura-Lou Rey develops practices at the intersection of performing arts, ecological transition and social innovation. Her work focuses on supporting cultural transformation through participatory approaches, training processes and the development of sustainable artistic practices.

READING GUIDE

Enter...

These principles are usually shared at the start of SEED dance workshops.
They create a space for practice, mindfulness and connection.
Here, they can also guide you as you begin to explore this toolbox.
Like another way to begin.
Like a reading workshop.
Connections emerge between dance and reading –
not to be explained but to be left to engage in dialogue.

Every body – like every gaze, every thought – is legitimate.
Every body – like every person – is a knowledge holder.
The collective does not erase individuality.
There is no right or wrong.
Movement – like reading – is not a performance, but a relationship.
Experience takes precedence over form.
Dance – like reading – can be co-created.
Consent is essential. It is an ongoing process and may change over time.
Listening is an artistic skill.
Rest is an action.
To observe is already to participate.

You are free to explore this toolbox in your own way.
Stop. Go back. Skip pages.
Take what resonates. Leave the rest.
Read with your body, your own pace, your own attention.
Here too, there is no right way to do things.

Situate yourself...

This toolbox was born out of a need:
the need to rethink artistic practices in a context of ecological, social and cultural transformations.
It is aimed at choreographers, but also at anyone who wishes to reflect on their way of creating, transmitting, communicating, producing or collaborating.
It does not offer a model to follow.
It does not seek to dictate practices or shape thinking.
Rather, it opens up a space for thought and exploration.
A space to explore, question and shift perspectives.

READING GUIDE

Through the content of this toolbox, different tensions may emerge:
between commitment and creative freedom,
between responsibility and desire,
between transformation and uncertainty.

In this context, art can also be seen as a space for sensitive and political positioning, capable of opening up imaginations, shifting narratives and making often-invisible realities perceptible.

These tensions are not problems to be solved, but experiences to be navigated.

This toolbox invites us to broaden our perspectives.

To consider ecological and social issues not as external constraints,
but as dimensions already present within artistic practices.

It proposes approaching these questions in a systemic way, attentive to the relationships between bodies, environments, working contexts and artistic forms.

It pays particular attention to the diversity of bodies, experiences and ways of being in the world,

including those of people with disabilities,

not as exceptions to be integrated,

but as starting points for rethinking existing frameworks.

It can be used to:

open up spaces for reflection,

change practices,

challenge habits,

imagine other ways of creating and working collectively.

It can also support the emergence of multiple imaginaries – critical, situated, sometimes uncomfortable, but also desirable –

without adopting an exclusively catastrophic view of the transformations underway.

It can also serve to:

name what is already present,

bring intuition to the surface,

or simply support a process of exploration.

Without seeking to convince...

Without seeking to simplify.

But by making room for complexity,

for doubts,

and for possibilities.

READING GUIDE

Navigate...

This toolbox offers different ways of being explored.
There is no prescribed order, nor a single pathway.
It has been conceived as a set of flexible resources,
to be activated according to each person's context, needs, and timing,
and revisited throughout one's practice.

It is composed of thematic entries,
designed to be consulted and printed,
which you may explore individually or integrate into a longer-term process.
Each entry addresses a specific topic,
while remaining connected to the others.
Links, resonances, and cross-connections can be made between them.
Some may resonate immediately,
while others may require time,
or find their relevance later,
through experience and changing contexts.

Each entry is organised around several components:

A theoretical section

providing background and a definition of the topic addressed.

Suggested actions and tools

offering possible directions through methods, resources, and practices, without prescribing objectives or expected outcomes.

Artistic and cultural references

inviting readers to broaden their perspectives and enrich their imaginaries.

The entries are organised around three main thematic areas that structure the toolbox:

POSTURES

Where do we stand? What do we support?

FORMATS & ARTISTIC DISPOSITIFS

How can we organise the conditions of the choreographic experience?

GESTURES OF CARE

How can we act with care ?

These thematic areas are not compartmentalised.
They may be explored independently or in relation to one another,
depending on the situations encountered.

READING GUIDE

Each offers a different perspective: POSTURES situates the reflection, FORMATS and et artistic dispositifs examines the conditions through which artistic experiences are shaped, and GESTURES of care explores how these intentions can be put into practice throughout the different stages of a process..

The connections between the fact sheets are intentional, encouraging movement across different levels of reading.

A fourth thematic area, NARRATIVES – How do we create meaning? – runs throughout this Toolbox.

Questions relating to meaning-making, imaginaries, perception, dramaturgies, memory, and forms of transmission are woven throughout the different entries as cross-cutting themes. This line of inquiry, which continues to evolve, remains an open field of exploration for future developments of the Toolbox.

Particular attention has been paid to the accessibility of this toolbox.

Its layout has been designed to facilitate both reading and navigation:

colour coding associated with each thematic area, highlighted sections, and a clear visual hierarchy that supports flexible, non-linear reading.

The language seeks to balance clarity with specificity, accessibility with artistic rigour,

while remaining attentive not to simplify choreographic practices to the point of erasing their complexity.

The Toolbox concludes with four case studies devoted to the artistic approaches developed by Estelle Bézombes, Clara Grosjean, Demy Papathanasiou, and Maria Vlachou.

Drawn from the experiments carried out throughout the project,

they provide concrete illustrations based on workshop processes and artistic approaches.

They reveal different ways of appropriating the tools,

transforming them, and adapting them to specific contexts.

These accounts take the form of situated narratives,

closely reflecting the voices of the artists who developed them.

They offer insight into singular creative processes:

ways of creating, transmitting, engaging with participants,

and articulating artistic intentions with ecological and social concerns.

They are not intended as models to be replicated,

but as points of support,

fragments of experience,

and possible openings.

READING GUIDE

You are invited to move freely between the entries and the case studies,
to go back and forth,
to weave your own connections,
and to build your own path through the toolbox.

The Toolbox is also accompanied by a film.

Rather than documenting the encounters and workshops as an archive, the film offers another way of sharing the project.

Through bodies, gestures, voices, and the environments encountered throughout the project, it offers a sensory experience of the research developed within SEED and of the gradual emergence of a shared conceptual landscape.

READING GUIDE

Engage...

This toolbox can be activated in multiple ways,
depending on contexts and individual sensitivities.
It can accompany subtle shifts, sometimes barely visible,
in the ways of doing, choosing and paying attention.

To commit, in this context, does not mean complying with an obligation
or reaching a predefined goal.
It can begin in unexpected places.
In a moment of attention.
In a way of reading.
In a choice, sometimes a small one, that shifts a habit.

The proposals shared in this toolbox
can be taken up, transformed, and adapted
according to contexts and individual lived realities.
They are not meant to be applied as ready-made solutions,
but to be experimented with, reimagined, and sometimes even challenged.

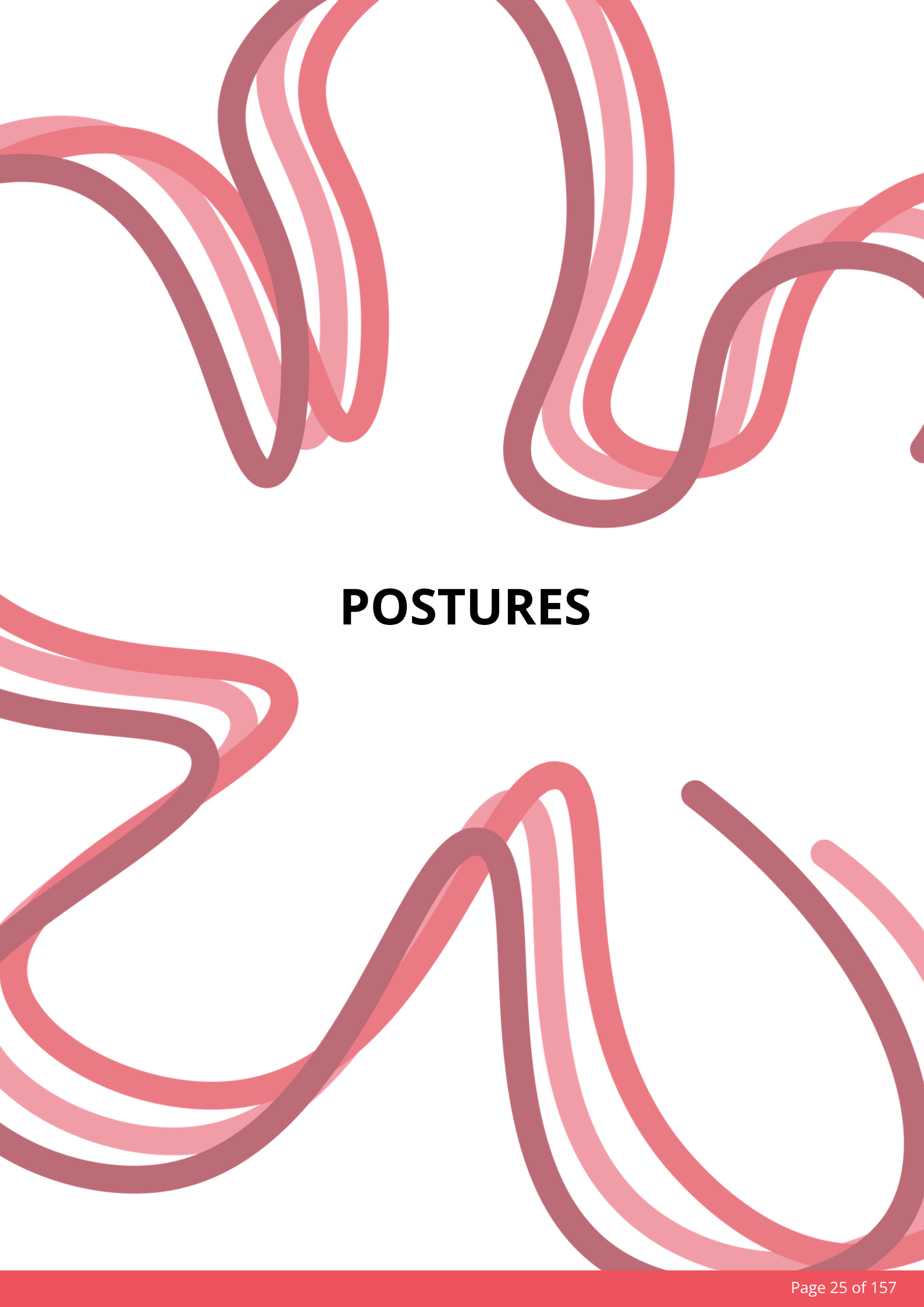
Engaging can also mean:
taking the time to try,
to adjust,
and to remain open to not knowing immediately.

Some pathways may resonate immediately,
while others may remain open,
ready to be revisited or reactivated at a later time.

This toolbox can thus become:
a starting point,
a support for experimentation,
or a space for reflection in motion.

It is not meant to be static.
It can evolve, transform, and be reinterpreted.

What matters, perhaps,
is not so much what you will find within it,
but the shifts – even subtle ones - that it may set in motion.

The background of the page is decorated with several thick, flowing, wavy lines in various shades of red and pink. These lines are layered and overlap, creating a sense of movement and depth. They are positioned around the central text, with some lines extending from the top and bottom edges of the frame.

POSTURES

POSTURES

Where do we stand? What do we support?

This section proposes paying attention to what precedes action: the ways of positioning ourselves, often implicit, that shape artistic practices. It invites us to question the postures we adopt - in creation, production, transmission, or collaboration - as well as the imaginaries, values, and relationships to the world that they support, consciously or not.

In a context of ecological and social transitions, these postures involve aesthetic, ethical, and political choices. They question the norms that still structure the choreographic field - production rhythms, models of virtuosity, hierarchies of knowledge, centralization of artistic power, inequalities of access, or logics of exclusion - in order to imagine practices that are more situated, sustainable, inclusive, and relational.

The entries gathered here explore several possible orientations. They first question the body as a space of perception, memory, and knowledge, through a somatic approach attentive to listening, presence, and the knowledge of lived experience. They also question temporalities of creation and the uses of resources, by proposing forms of slowing down, sobriety (an approach that seeks to create meaningful experiences with fewer resources, by rethinking needs rather than maximising production), and attention to the ecology of bodies as much as to that of environments - understanding bodies as relational, diverse, and embedded in social, material, and environmental conditions.

Other entries focus on ways of rooting practices in situated contexts, building relationships with territories, communities, and local cultural ecosystems, or considering creation as a living process, shaped by experimentation, transformation, and uncertainty rather than directed solely toward the production of a finalized outcome.

Particular attention is given to accessibility - cultural, social, and artistic - considered not as a secondary adjustment, but as a structuring principle of practices. This implies thinking, from the very origin of projects, about the conditions of participation, hospitality, and circulation of works: plurality of bodies, perceptions, rhythms, narratives, and modes of engagement, as well as consideration of social, economic, territorial, or disability-related inequalities.

Part finally questions the power relations, modes of organization, and conditions of recognition and legitimization that run through the choreographic field: governance, sharing of responsibilities, access to decision-making, visibility of contributions, equity of representation, and symbolic or material redistribution of resources. It concerns the relationships that make life possible, then choreographic practices too can be thought of as an ecosystem.

These different entries constitute neither models to follow nor universal answers. Rather, they offer points of support for observing, shifting, or transforming one's own practices. Postures are understood here not as fixed positions, but as relational and evolving processes, embedded in human, cultural, social, and environmental interdependencies.

Through these different entries, this part outlines an expanded ecology of choreographic practices: an ecology of the body (somatic), of time and resources (slow/reduced), of territories (local), of ways of making (process-oriented), of relation to others (openness and hospitality), but also of relations of power and recognition (equity). If ecology concerns the relationships that make life possible, then choreographic practices too can be thought of as an ecosystem. The question is then no longer only *what do we create?* but also *what conditions of coexistence do our practices make possible?*



THE SOMATIC

Ecology of the Body, Perception, and Attention

The somatic refers to a fundamental shift of attention toward the lived body as a site of perception, relation, and knowledge. It involves moving away from an understanding of the body as an object to be produced, represented, or optimized, and instead considering it as a sensitive, situated, and constantly transforming field.

In a context marked by the acceleration of life rhythms, digital saturation, ecological crises, and growing social vulnerabilities, somatic approaches do not constitute a retreat into interiority. Rather, they propose a reconfiguration of modes of attention and relation: to oneself, to others, and to environments.

As a place where culture and embodiment meet, dance is a privileged field of negotiation of the somatic. In choreographic practices, this shift challenges dominant regimes of virtuosity, performance, and bodily norms. Movement is no longer primarily oriented toward the production of an aesthetic or visual result, but toward the experience of relation, listening, and continuous adjustment.

The somatic is thus part of an ecology of the body: an understanding of bodily practices as always co-determined by physical, social, cultural, and political environments, where attention itself becomes a situated practice.

Thus, the somatic refers neither to a style nor to a technique, but to a paradigm shift: from the body as an object of performance toward the body as a field of perception, relation, and situated knowledge.

From the performing body to the perceptive and situated body

This approach shifts the focus from the body as an instrument of performance to the body as a space of perception, adaptation, and situated intelligence.

Rather than reproducing fixed forms or aesthetic ideals, somatic practices value sensory attention, availability, and the capacity to adjust to internal and external conditions.

The body is not considered a stable entity, but a process continuously co-produced through its relations: to gravity, to space, to other bodies, and to contexts.

This shift also implies a critique of dominant bodily norms inherited from certain Western choreographic traditions and opens the possibility of recognizing a plurality of bodies, capacities, and modes of existence as legitimate sources of artistic knowledge

Proposed Actions

- Open spaces where attention to sensation, perception, and the conditions of movement can precede the search for form or result, by questioning what is usually valued or rendered invisible within a practice.
- Shift the criteria of choreographic value: from technical mastery toward capacities for listening, adaptation, and presence.
- Make room for a diversity of rhythms, capacities, and modes of embodied engagement, recognizing their creative potential rather than considering them as deviations to be corrected.

From the body as spectacle to the relational and social body

Somatic approaches question the primacy of representation in dance and performance. Movement is no longer understood as a vehicle for expressing an external meaning, but as a production of relation: what it modifies, what it activates, what it makes perceptible in shared space.

The body thus becomes a relational and social actor, whose experiences are inseparable from the interactions through which they emerge.

In this perspective, improvisation, breathing, or sensation are not expressive tools, but ways of entering into relation: with other bodies, with space, and with time.

The somatic thus engages a conception of movement grounded in co-presence, reciprocity, and mutual influence.

Proposed Actions

- Conceive movement as a space of relation, where attention to interactions becomes as important as the production of forms.
- Experiment with situations in which perception becomes collective or relational, allowing attention, listening, touch, rhythm or sensory awareness to circulate between participants and actively shape compositional choices.
- Shift the focus from the visible result toward dynamics of relation, mutual influence, and shared experience.

Toward an ecology of embodied knowledge and bodily practices

The somatic ultimately opens toward an expanded ecology of embodied knowledge and practices of attention.

The body is not isolated as an individual unit, but understood within a network of biological, social, cultural, and environmental interdependencies.

This perspective implicitly includes so-called gentle body practices (somatic approaches, improvisation, contact improvisation, attentional practices), as well as forms of relation to well-being, gentleness of movement, and the environment, not as normative goals, but as situated fields of experience and inquiry (see Part 3, entry 1 notion 3).

It challenges the separation between technique and lived experience, between “trained” and “untrained” bodies, and opens dance to circulations of knowledge long marginalized or invisibilized.

Within this ecology, attention, perception, and presence are not neutral: they are situated practices, shaped by political, cultural, and environmental conditions, and therefore transformable.

Proposed Actions

- Expand the embodied references mobilized in artistic processes by welcoming a plurality of traditions, attentional practices, and relationships to the body.
- Recognize embodied experiences as forms of knowledge in their own right, including when they emerge from minoritized, situated, or non-normative trajectories.
- Connect movement practices to ecological, social, and political issues by questioning what they transform in our ways of acting, perceiving, and coexisting.

References

Emma Bigé – Mouvementements. Écopolitiques de la danse (2023)

Develops an understanding of movement as an ecological, sensitive, and political relation. Her work critiques the norms of the performing body and proposes a situated approach to movement, attentive to the interdependencies between bodies, environments, and modes of perception.

Susan Leigh Foster – Choreographing Empathy: Kinesthesia in Performance (2011)

Examines how kinaesthetic perception, embodied empathy, and lived experience transform relationships between performers and spectators. Her work contributes to understanding the body as a space of relational and social knowledge.

Carrie Sandahl and Philip Auslander – Bodies in Commotion: Disability and Performance (2005)

A collective volume that questions bodily norms in the performing arts and opens critical perspectives on representation, accessibility, and the legitimacy of marginalized bodies in performance.

Anna Halprin – Planetary Dance (1981)

A collective choreographic project linking dance, activism, care, community, and relations with the living world. Her practice opens spaces where movement becomes a tool for coexistence, listening, and social and ecological transformation.

Mouries Collective - Embodied practices, ritual and collective attention (since 2021)

An interdisciplinary group of female artists, researchers and therapists based in Athens and composed of Isabel Gutierrez Sanchez, Maria Juliana Byck, Thalia Dimitropoulou, Vasiliki Sifostratoudaki and Eliana Otta, explores embodied, situated and relational forms of knowledge through interdisciplinary artistic practices, workshops and collective rituals. Their work shifts attention from abstract and intellectualized modes of relating toward the body as a site of perception, memory, care and creation. By exploring gestures, repetition, rhythm and symbolic actions, the collective investigates how shared embodied practices can transform individual experiences into collective processes of connection and meaning-making. Their approach invites us to consider the body not only as a medium of expression, but as a living space of knowledge, relation and ecological awareness.



THE SLOW / THE REDUCED

Ecology of time, resources, and rhythms

The slow and the reduced designate an artistic, ethical, and political posture that questions the logics of acceleration, growth, and intensification dominant in the field of the performing arts. In a context marked by the exhaustion of resources - human, material, and environmental - slowing down can become a way of reassessing what is necessary, sustainable, and desirable in artistic practices.

This posture does not refer either to an injunction toward minimalism or to a nostalgia for slowness. Rather, it proposes a shift: moving from a logic of continuous production toward attention to the conditions of viability of projects, bodies, and relationships. It invites us to consider time, energy, and resources as fully compositional materials.

In choreographic practices, this implies questioning creation rhythms, dissemination models, forms of mobility, but also the social imaginaries - the shared assumptions and cultural expectations - of constant availability, performance, and growth that often shape artistic work. Slowing down thus becomes not a withdrawal, but a critical and transformative gesture.

The slow and the reduced are therefore inscribed in an ecology of time and resources: a way of thinking of creation through habitable rhythms, chosen forms of sobriety, and attention to the interdependencies between bodies, environments, and working conditions. In this perspective, certain practices also shift slowness toward specific sensory and attentional experiences, where the relation to time no longer concerns only organization or production, but a transformation of perception itself, inviting more open, suspended, or expanded states of presence.



THE SLOW / THE REDUCED

Ecology of time, resources, and rhythms

From normed rhythms to multiple temporalities

This posture questions dominant temporal norms that organize artistic practices: acceleration of schedules, intensification of work rhythms, injunctions toward permanent availability or continuous productivity.

It proposes to recognize that bodies do not evolve according to a single, stable, or linear rhythm. Fatigue, recovery, vulnerability, fluctuations in energy or concentration become legitimate dimensions of artistic work, rather than obstacles to overcome.

The notion of *crip time*, stemming from critical disability studies, allows us here to think multiple, non-normed, and adjustable temporalities. It opens the possibility of imagining processes in which each person can participate according to their own capacities, rhythms, and needs.

In this perspective, slowing down does not mean producing less by default, but creating more sustainable, inclusive conditions of participation attentive to lived realities.

Proposed Actions

- Rethink the temporal frameworks of artistic practices as modular constructions rather than fixed structures, opening the possibility of differentiated rhythms depending on phases of work, people, and contexts.
- Design artistic processes that explicitly integrate moments of interruption, pause, resumption, or variation in intensity as constitutive elements of creation itself.
- Shift attention from production temporalities toward the conditions of continuity of a practice over the long term: how can a practice remain alive, transmissible, or reactivatable without depending on a single rhythm of execution?

Doing less, differently: toward artistic sobriety

The reduced does not designate lack, but a way of rethinking the necessity of each element within an artistic project.

This approach engages a reflection on the resources mobilized: materials, technologies, travel, physical and mental demands. It distinguishes what supports the artistic experience from what belongs to logics of accumulation or overproduction.

In choreographic writing, it can translate into an economy of gesture, an attention to micro-variations and states of presence, rather than permanent rather than a constant pursuit of greater complexity.

It also questions dominant production and presentation formats: standardization of durations, pressure for novelty, accelerated renewal of works, and continuous circulation of projects.

In response, certain practices explore more flexible and evolving forms: transformable devices/dispositifs/formats/configurations, works that are re-performed or reactivated over time, or formats capable of adapting to contexts. This attention to the cycles of works indirectly connects with rhythms closer to the living, based on alternation, duration, and transformation, on a logic of ecological temporalities. Artistic forms thus become less dependent on logics of output or spectacular standardization, and more attentive to the qualities of presence, experience, and relation they make possible.

Doing less does not mean doing worse, but doing differently: with more precision, coherence, and responsibility toward the resources mobilized and the forms of life that practices engage.

Proposed Actions

- Design the elements of an artistic project as adjustable components, capable of being reduced or simplified depending on contexts, without losing their overall coherence.
- Integrate from the outset of the creative process the possibility of variations in format, duration, or configuration, so that works can adapt to different production or presentation conditions.
- Shift attention from the quantity of mobilized elements toward the quality of presence and the precision of choices, opening spaces where reduction becomes an active compositional gesture.
- Conceive works as forms that can be reactivated or reconfigured in different contexts, integrating their capacity for adaptation over time as an alternative to the systematic production of new pieces.

From permanent movement to anchoring

The slow and the reduced also invite us to question models of circulation and dissemination of artistic practices.

Faced with logics of permanent mobility, multiplication of projects, and simultaneous presence in many contexts, approaches emerge that are grounded in anchoring, continuity, and the quality of relationships over time. Approaches such as slow art or slow touring extend this reflection by privileging extended temporalities and lasting connections with contexts.

In this perspective, places are no longer only spaces of passage or dissemination, but environments to inhabit over time, with their social, cultural, and ecological dimensions, where continuous relationships are built with audiences, partners, and contexts.

This posture shifts attention away from extensive dissemination logics and opens toward an ecology of anchoring, which continues directly in the following entry (The Local), where questions of territory, proximity, and situated relations will be addressed more precisely.

Proposed Actions

- Rethink dissemination practices as situated, long-term commitments, in favour of sustained relationships with specific places, partners, or audiences rather than a logic of rapid circulation across multiple contexts.
- Conceive artistic projects as forms that can deepen through repetition and continuity within the same environment, opening the possibility of returning to, reworking, or re-inscribing a proposal in a given context.
- Shift attention from simultaneous presence across many spaces toward the quality of relationships built over time, valuing processes of familiarization, trust, and co-construction with hosting contexts.
- Integrate into production choices the possibility of extended temporalities with certain places or partners, allowing projects to develop in successive layers rather than as isolated events.

References

Alison Kafer – Feminist, Queer, Crip (2013)

Introduces the notion of crip time, allowing us to think multiple, non-normed temporalities and to open more inclusive spaces where each person can evolve according to their own rhythms and capacities.

Hartmut Rosa – Acceleration: A Social Critique of Time (2013)

Analyses the effects of contemporary acceleration on ways of life and proposes a way of relating to the world based on attention, availability, and quality of presence rather than speed and control.

Jérôme Bel – The Show Must Go On (2001)

Proposes an economy of stage and choreographic means that questions logics of spectacularization, production, and virtuosity in the performing arts.

Katerina Andreou – Mourn Baby Mourn (2022)

Explores a choreographic posture of reduction, where intensity emerges not through technical virtuosity or scenographic accumulation, but through physical persistence, repetition and minimal material conditions. The body operates within a deliberately limited set of resources, yet produces highly charged affective and political tensions. Andreou suggests that “an entire universe can be created with almost nothing”, positioning reduction not as absence, but as a mode of urgency, resistance and compositional clarity in relation to contemporary instability.

Catherine Contour – Hypnotic choreography / attention-based dispositifs (2000s -)

Develops a choreographic practice based on hypnosis and altered states of consciousness. Her dispositifs invite a slowing down not only of movement, but also of perception, working on availability, the suspension of effort, and the redistribution of attention. The body becomes a space of expanded attention and of sensitive reconfiguration of the relationship to time. This approach opens up forms of non-productive presence, where the experience of time is stretched, fragmented, or disoriented.



THE LOCAL

Situated ecology of practice

In the contemporary choreographic field, the local does not only refer to geographical belonging, but to a situated way of producing and thinking artistic practices. It involves attention to the living contexts in which works emerge: their social, cultural, environmental, and sensory realities.

In a context marked by ecological crises and a landscape marked by hypermobility, the accelerated circulation of projects, and the concentration of cultural resources, this posture proposes a shift: to consider territory not as a simple place of reception or dissemination, but as a space of relation, dialogue, and transformation of practices. Landscapes, narratives, uses of space, local memories, or existing resources can then become active components of the artistic process.

The local also invites a rethinking of the relations between artists, communities, and nearby cultural ecosystems. It is no longer only about creating in a place, but about creating with contexts, people, and situated realities, with attention to interdependencies and forms of reciprocity.

The local is thus inscribed within a situated ecology of practices: a way of thinking creation as a continuous relation between bodies, territories, and living conditions, where places actively participate in the way works are constructed, circulate, and take meaning.

Situated heritages and attention to territory

This first notion shifts the gaze from territory as a simple frame or place of reception to territory as an active material of creation.

Artistic practices never unfold in a vacuum: they emerge within contexts already traversed by histories, uses, memories, infrastructures, and forms of life. Landscapes, architectures, languages, social rhythms, everyday gestures, or environmental realities can thus become active elements of the choreographic process.

From this perspective, creating locally does not mean illustrating a context or producing an aesthetic of territory, but entering into relation with its conditions of existence. Situated knowledges, local narratives, and lived experiences can become resources for creation, provided that logics of appropriation, extraction, or folklorisation are avoided.

The territory is then neither a décor nor a theme: it participates in the way works are constructed, transformed, and made meaningful.

Proposed Actions

- Shift the starting point of a creation: begin from an already living and situated context, rather than from a project conceived independently of the place where it will take shape.
- Open choreographic practices to forms of knowledge emerging from proximity, lived experience, and local realities, without presupposing what counts as an artistic resource.
- Think of works as forms capable of transforming according to the environments they encounter, leaving room for adaptation, listening, and reciprocity with contexts.

From territories to relations of proximity

The local also involves a transformation of relations between artists, places, and communities.

People present in a territory are no longer considered only as audiences or beneficiaries of a project, but as situated interlocutors, carrying their own knowledge, experiences, and realities. Creation can then become a space of dialogue, transmission, or co-presence, where forms of relation are built from the encountered contexts.

This posture invites a shift in attention toward the real conditions of participation: accessibility, rhythms of life, languages, mobility, social contexts, or possibilities of engagement. It questions the ways in which certain people can be made visible, rendered invisible, or kept at a distance from artistic spaces.

From this perspective, working locally does not only mean producing in proximity, but building more continuous forms of relation attentive to situated realities. This approach can also contribute to supporting local artistic scenes, by valuing the resources present in a territory and strengthening dynamics of proximity-based cooperation in the face of the concentration of cultural resources.

The process of encounter can then become as significant as the work itself.

Proposed Actions

- Experiment with forms of prolonged presence in a territory - residencies, research periods, or sustained collaborations - allowing relations with inhabitants, partners, and places to develop over time.
- Shift artistic processes toward forms of proximity-based cooperation, drawing on resources, skills, and knowledge already present locally: embedded artists, cultural structures, associations, schools, or care spaces.
- Open creation to relational formats adapted to encountered contexts - workshops, walks, meals, discussions, cross-transmissions, or other forms of encounter - as possible ways of building situated relations with communities.
- Design projects starting from the concrete realities of territories: access conditions, mobility, languages, rhythms of life, or local forms of organization can become elements that shape how a work is created, shared, and collaborated on.
- Consider moments of exchange, dialogue, or feedback with participants as spaces capable of transforming projects, allowing encountered perceptions and experiences to inform their evolution.
- Think of traces, narratives, and memories produced during a project as possible resources to extend relations, nurture continuities, and strengthen a sense of belonging or transmission at territorial scale.

From global circulations to proximity ecologies

This final entry questions dominant models of circulation of works and practices in the contemporary choreographic field.

Logics of hypermobility, extensive dissemination, and multiplication of presentation contexts contribute to forms of acceleration and standardization of artistic practices. Works often circulate as reproducible objects, detached from the specific conditions in which they were produced.

In response, approaches emerge that consider circulation not as a simple displacement, but as a continuous relation between works, places, and involved people. Each presentation then becomes a singular situation that reconfigures the link between artistic practice and context.

From this perspective, artistic networks no longer function solely as dissemination circuits, but as relational environments where continuities, cooperations, and situated forms of cultural sustainability are built, more closely connected to the needs, uses, and realities of the territories in which projects take place.

Proposed Actions

- Understand collaborations between venues, artists, and local structures not as simple dissemination circuits, but as situated relations that participate in the very conditions of circulation of works.
- Consider production and presentation choices (formats, devices, scenography, technologies) as linked to dissemination contexts, and as capable of evolving according to places and relationships.
- Shift the circulation of works toward attention to continuities between contexts: how a practice transforms in contact with different environments without losing coherence.
- Think of dissemination as a space of relation with audiences and partners, where the quality of connections matters as much as the visibility of works.
- Recognize artistic networks as situated ecosystems, based on cooperation, resource sharing, and a low-intensity and situated circulation of practices.

References

Miwon Kwon - One Place After Another: Site-Specific Art and Locational Identity (2002)

Analyses contextualized artistic practices and the relationships between creation, space, and territory. It shows how contemporary works can emerge from a specific social, geographical, and political context, challenging the idea of an autonomous work detached from its site.

Paul Ardenne - Un art contextuel (2002)

Develops a reflection on artistic practices rooted in real, social, and territorial situations. Art is conceived here as a relational and situated experience, in dialogue with spaces, inhabitants, and living contexts.

Mette Ingvarstsen - The Artificial Nature Project (2012)

Explores choreographic forms adaptable to different presentation contexts. Her work engages direct relationships between bodies, environments, and material conditions, making the territory an active element of the composition.

Candoco Dance Company - collaborative creation projects (since 2000)

Develops inclusive dance practices based on collaboration between artists with and without disabilities, local communities, and diverse audiences. These projects value horizontal processes where creation emerges from the diversity of bodies, experiences, and social contexts.

Danae Papadopoulou - ThRACES (2023)

Investigates the local as an embodied and evolving relationship to memory, territory and inherited practices. Drawing on the popular traditions of Thrace, the work reactivates ancestral gestures, particularly those of bread-making. Locality emerges here not as fixed heritage, but as a living choreographic resource continuously reinterpreted through the body.



PROCESS-ORIENTED APPROACH

From outcome to experience: an ecology of making

The process-based approach proposes shifting attention away from the finalized artwork toward what makes it possible: the research, trials, adjustments, relationships, and transformations that compose a creative process.

Within the choreographic field, this posture considers dance as a living, evolving and relational practice, rather than as a fixed object to be produced or reproduced. The work is no longer thought of as a stable outcome, but as a space of inquiry that can remain porous, transformable, and open to the unexpected.

In a context marked by logics of acceleration, profitability, and injunctions toward performance, this approach invites us to recognize the artistic value of research time, transmission, doubt, and experimentation. The process ceases to be an invisible stage preceding the work: it becomes an essential component of creation itself.

The process-based approach thus inscribes itself within an ecology of making: a way of thinking creation through the relational, temporal, and material conditions that make it possible, opening spaces that are more attentive to transformations, plural experiences, and diverse ways of participating in the artistic gesture.

From final outcome to process as a space of research

The process-based approach shifts attention from the completed work toward the dynamics that make it possible. Rehearsals, trials, improvisations, adjustments, exchanges, or successive transformations are no longer considered mere preparatory stages, but active components of creation itself.

From this perspective, the process becomes a space of inquiry where uncertainty, experimentation, and ongoing evolution are recognized as creative forces rather than signs of incompleteness. The work can remain open, porous, or transformable, without its value being based solely on a stable or finalized form.

This approach also invites us to recognize the artistic value of research-creation periods themselves. Laboratories, collective experiments, open rehearsals, residency sharings, or sharing spaces can become aesthetic and relational experiences in their own right, allowing audiences to enter the universe of a work even before its finalization.

From an ecological and social perspective, this shift also makes it possible to question the logics of profitability, speed, and continuous production that structure the cultural sector. It opens conditions where the quality of relationships, adjustments, and transformations can matter as much as the completion of a final result.

Proposed Actions

- Explicitly allocate space for research, experimentation, or transmission within artistic processes, recognizing them as fully-fledged dimensions of creation rather than only steps toward a finalized outcome.
- Create spaces for sharing works in progress – such as open rehearsals, laboratories, residency sharing, or informal presentation – where experiments, questions, fragments, gestures, or hypotheses can be discussed, or explored without the need to reach a finished form.
- Develop flexible creative frameworks and processes that leave room for adjustment, allowing intentions, methods and artistic choices to evolve in response to human relationships, and contextual realities, while valuing the quality of the process as much as its outcome.

From fixed trace to a living memory of process

Within a process-based approach, documentation is not limited to preserving a work after its completion. It can be understood from the outset as an active component of the artistic process, accompanying its movements, transformations, and reconfigurations over time. The memory of a project is therefore no longer based solely on a stabilized form or finalized outcome, but also on a constellation of sensitive traces: narratives, gestures, notes, voices, scores, images, testimonies, intermediate materials, or bodily memories. These fragments make perceptible the hesitations, bifurcations, shifts in thinking, and relational experiences that run through creation.

In the choreographic field, this approach recognizes the value of the sometimes fragile, incomplete, or ephemeral dimensions of artistic work. “Fragments” of the process are no longer seen as secondary residues of creation, but as full components of its living memory, capable of being reactivated, transmitted, or transformed according to contexts. From an ecological and relational perspective, this attention to traces of making also encourages lighter, evolving, and situated forms of memory, rather than a systematic accumulation of standardized or fixed content. Documentation thus becomes less a gesture of fixation than a space of circulation, transmission, and ongoing reinterpretation of artistic experiences.

Proposed Actions

- Conceive documentation as a component of the creative process from the very beginning of the project, not as a secondary or retrospective gesture, but as a practice capable of accompanying and transforming ongoing work.
- Collect sensitive and evolving traces of the process (research notebooks, narratives, voice notes, drawings, scores, photographs, fragmentary recordings, gestures, testimonies) in order to make perceptible the diversity of materials and experiences that compose creation.
- Create open and modular forms of memory and adaptable archives allowing the transformations of a project to be followed over time, without seeking to stabilize a single or definitive version of the work.
- Develop situated and plural modes of transmission (conversations, encounters, podcasts, experiential narratives, practice sharing, audio or visual formats), allowing different ways of entering the artistic process.
- Integrate the perceptions of participants, collaborators, or audiences in order to make visible the plurality of lived experiences, interpretations, and relationships to the creative process.
- Prioritise light, reusable, and evolving documentation formats, limiting the accumulation of standardized or fixed content, and supporting sober and reactivable forms of circulation.

From finished works to sharing processes

Making the creative process visible does not simply mean showing the “backstage” of a work, but recognizing the artistic, social, and political value of the dynamics of research, transmission, and experimentation that compose it.

This approach invites cultural institutions, venues, and funding bodies to open spaces where artists can share their practices differently and create greater proximity between their poetic universes and audiences: open rehearsals, process-based exhibitions, research workshops, performative lectures, living archives, sensitive digital dispositifs, public encounters, or immersive research-mediation formats.

The process thus becomes a space of relation and participation, enabling different levels of access to the artistic universe: sensory, critical, experiential, or reflective.

This expanded visibility also helps demystify certain norms of virtuosity or perfection often associated with contemporary dance, and makes perceptible the human, material, and collective realities of creation: diversity of bodies involved, working conditions, adaptations, collaborations, and temporalities often rendered invisible in conventional presentation formats.

In this perspective, showing the process is not about explaining the work, but about opening spaces of circulation, attention, and thought around what makes it possible.

Proposed Actions

- Develop dissemination formats that give space to research processes: performative lectures, process-based exhibitions, public workshops, open residencies, or work-in-progress presentations.
- Design mediation spaces enabling artists to share their methods, questions, references, or making choices beyond the finalized performance alone.
- Integrate hybrid formats into cultural programming combining creation, transmission, discussion, and audience participation.
- Develop digital or editorial materials providing access to fragments of the creative process: diaries, sensitive archives, sound capsules, research materials, or visual narratives.
- Encourage cultural institutions and funding bodies to recognize research, transmission, and mediation time as full artistic work.
- Make visible the human, material, and collective realities of creation: cooperation, adaptations, diversity of bodies involved, working conditions, and production temporalities.

References

Olga de Soto – histoire(s) (2004) et débords : réflexions sur La Table Verte (2012)

Based on testimonies, oral archives, and sensitive narratives, Olga de Soto develops a choreographic practice grounded in the circulation of embodied memories. Her work makes perceptible the fragile traces of works and the multiple experiences of spectators, shifting dance toward a space of listening and sensitive reconstruction of process.

Xavier Le Roy – Retrospective (2012)

An evolving choreographic project in which performers orally and physically transmit fragments of works and experiences. The dispositif makes visible the transformation of works through their transmission, turning the presentation itself into an active space of reconfiguration of the artistic process

Maria Koliopoulou — Latent (2026)

Latent approaches choreography as a space of emergence rather than completion. Inspired by Michelangelo's non-finito sculptures, the work explores what remains hidden, unfinished, or in transformation, treating incompleteness as a compositional principle rather than something to overcome. Performed by an intergenerational cast of dancers with and without sensory disabilities, and integrating sign language into its choreographic language, the work expands the notion of process by embracing multiple ways of appearing, communicating, and becoming.

Boris Charmatz – Musée de la danse (2009–2022)

An artistic and institutional dispositif proposing to think dance as a living space of archives, circulation, and presentation. Works take open, re-performed, and activated forms, blurring the boundaries between creation, exhibition, rehearsal, and experience, and making dance visible as a process in act.

Duncan Dance Research Center – Moving Ground (2021–2023)

Conceived choreography as a regenerative process extending beyond artistic production. Rooted in the participatory garden of the Duncan Dance Research Center in Vyrnas (Athens), Moving Ground used the garden as both a living ecosystem and a working methodology, intertwining artistic research, permaculture, local cultural transmission and community participation, reactivating the Duncan legacy while allowing creation, learning and institutional life to continuously co-evolve.



OPENNESS, HOSPITALITY AND EXPANDED CHOREOGRAPHY

For a choreographic practice of perceptual, social, and relational pluralities

This posture proposes to think of choreographic practice as an open space capable of hosting the plurality of presences, perceptions, narratives, and modes of relation to the world. It also invites a shift in the boundaries of what is considered choreographic, by recognizing the relational, perceptual, conceptual, and experiential value of practices that exceed the sole framework of danced movement and participate in the construction of narratives, ways of thinking, and imaginaries.

Extending the shifts introduced around expanded dance since the 2000s, this approach acknowledges that the choreographic can unfold through a diversity of media, forms of presence, relational dispositifs, and modes of transmission that have long been considered peripheral or secondary.

In the context of ecological and social transitions, this openness requires rethinking artistic frameworks so that they can coexist with different human, social, cultural, and perceptual realities. It is not simply a matter of adapting existing forms, but of designing practices capable of integrating, from their very inception, the diversity of bodies, rhythms, knowledges, and experiences.

This approach is grounded in a logic of transversality and interdependence: artistic, scientific, technical, theoretical, institutional, or experiential knowledges are not understood through hierarchies of legitimacy, but as complementary perspectives contributing to a more complex and sensitive understanding of human and cultural ecosystems.

It thus invites us to think choreographic practices as relational ecosystems, where every gesture, every presence, and every mode of collaboration affects broader human, cultural, and environmental equilibria.

It finally supports a hospitable conception of expanded choreography: a porous, relational, and evolving practice, attentive to the conditions of welcoming plurality within choreographic forms themselves. This hospitality can operate on several levels: conditions of presence, access, and participation; formats and media of creation and modes of transmission of practice; but also the knowledges, narratives, and voices recognized as capable of contributing to the choreographic field itself.



OPENNESS, HOSPITALITY AND EXPANDED CHOREOGRAPHY

For a choreographic practice of perceptual, social, and relational pluralities

From Norms of Access to Choreographic Hospitality

Thinking inclusion from the outset means shifting the very frameworks of choreographic writing: it is no longer a matter of adapting an existing form to so-called “specific” audiences or bodies, but of integrating the diversity of human experiences from the very beginning as a condition of composition.

This posture implies considering the plurality of bodies, rhythms, perceptions, languages, social contexts, and modes of entering into relation with a work as constitutive elements of the choreographic process itself.

From this perspective, the norms organizing access, participation, and recognition are no longer understood as fixed or neutral, but as situated and transformable. Diversity of experience is no longer an exception to be integrated, but a starting point from which to rethink the very frameworks of choreographic experience.

Accessibility is therefore no longer solely a technical or institutional response: it becomes an aesthetic, dramaturgical, and relational component of creation. Choices of formats, temporalities, modes of circulation, participation, or transmission fully participate in the writing of the work and in the conditions of experience it enables.

Choreographic hospitality also engages a diversity of media and regimes of perception - sonic, textual, visual, gestural, tactile, digital, verbal, or sensory - not as peripheral tools, but as active forms transforming modes of relation to practice.

It finally raises questions about the social and cultural conditions of access to artistic practices: visibility of works, legitimacy of audiences, circulation outside dominant cultural centres, and concrete possibilities of participation. In this perspective, a hospitable practice does not aim to simplify experience, but to enable the coexistence of multiple forms of presence, attention, and interpretation.

Proposed Actions

- Design choreographic projects by integrating from the outset principles of multisensory accessibility (visual, sonic, tactile, textual, bodily).
- Define differentiated participation structures (observe / participate / traverse / co-act) without hierarchizing modes of involvement.
- Consider creation temporalities through multiple rhythms (adaptation time, rest, repetition, appropriation).
- Build working dispositifs that enable the co-presence of diverse bodies, perceptions, and capacities without “secondary adjustment”.

From Fixed Formats to Open and Expanded Choreographic Practices

From a perspective of choreographic hospitality, formats are no longer understood as fixed containers, but as relational conditions that shape the ways a work can be experienced, traversed, shared, or co-produced. Thinking through formats thus becomes a way of questioning the very conditions of existence of choreographic practice: who can enter it, how, through which media, in which situations, and within which forms of relation.

Choreographic formats are not merely presentation frameworks for a work, but active structures that condition how a practice takes form, is shared, and is perceived. They organize relations between bodies, space, time, audiences, and dispositifs.

This approach is grounded in the idea that formats are not fixed: they can be understood as systems of variation, capable of reconfiguring themselves according to contexts, uses, and reception situations. Choreography is therefore not attached to a single form, but to a logic of transformation of its own conditions of appearance.

This extension does not only concern an opening of formats, but a deeper shift in choreographic conditions of composition: forms are no longer exclusively defined by danced movement, but by a set of practices, languages, and dispositifs that produce relation, thought, and experience. Expanded choreography thus includes transmedial, discursive, documentary, situational, or conceptual forms that participate in the making of the work on the same level as gesture.

From this perspective, stage, supports, dissemination formats, or presentation environments become active components of composition, contributing to the production of meaning and experience. Context is no longer an external frame, but a constitutive element of form itself.

Expanded choreographic practices thus refer to the capacity of a work to exist across different formal configurations without losing its internal coherence: performance, dispositif, situation, activated archive, publication, or hybrid form.

From an ecological and critical perspective, this reconfigurability helps limit the standardization of formats and opens up more situated, adjustable, and reactivatable forms, adapted to the diversity of production and reception contexts.

Proposed Actions

- Design choreographic projects by integrating from the outset principles of multisensory accessibility (visual, sonic, tactile, textual, bodily).
- Define differentiated participation structures (observe / participate / traverse / co-act) without hierarchizing modes of involvement.
- Consider creation temporalities through multiple rhythms (adaptation time, rest, repetition, appropriation).
- Build working dispositifs that enable the co-presence of diverse bodies, perceptions, and capacities without “secondary adjustment”.



OPENNESS, HOSPITALITY AND EXPANDED CHOREOGRAPHY

For a choreographic practice of perceptual, social, and relational pluralities

From Disciplinary Boundaries to Knowledge in Dialogue

This posture considers choreographic practice as a space of circulation between different knowledges, experiences, and ways of perceiving the world. It is based on the idea that no single perspective - artistic, scientific, technical, theoretical, institutional, or experiential - can, on its own, account for the complexity of human, social, and environmental realities. The crossing of knowledges is not about juxtaposing expertise, but about creating conditions for dialogue capable of transforming practices themselves. Dance thus becomes a transversal space, traversed by multiple narratives, disciplines, languages, and regimes of knowledge. These regimes of knowledge do not belong to the formats of the work, but to the conditions of production of choreographic meaning.

In this approach, expanded dance also designates the opening of choreographic practices to other media and non-hierarchical modes of transmission: voices, texts, images, testimonies, archives, immersive dispositifs, or collective experiences. These elements are not additional media, but regimes of knowledge that participate in the construction of choreographic situations.

The multiplicity of voices finally allows for the recognition of situated knowledges, minority experiences and forms of lived experience that are often rendered invisible, without seeking to homogenise them. Creation thus becomes a relational space where different perspectives coexist, shift, and collectively participate in the production of meaning.

Proposed Actions

- Set up shared research formats (laboratories, roundtables, cross-disciplinary and cross-sector workshops).
- Produce hybrid forms of documentation (living archives, testimonies, narratives, fragmentary recordings, personal writings).
- Experiment with formats that move beyond frontal presentation (performative lectures, immersive formats, active publications, situated podcasts).
- Integrate multiple voices in processes (artists, audiences, researchers, social).

References

Erin Manning – Relationscapes: Movement, Art, Philosophy (2009)

Develops a conception of movement as a relational field where bodies, environments, and perceptions co-emerge. Dance is understood as a space of openness and co-transformation of forms of life rather than as an autonomous object.

Julie Sermon – Morts ou vifs: pour une écologie des arts vivants (2021)

Proposes an ecology of the performing arts where practices, works, and conditions of creation are understood as interdependent milieus. The book articulates practical, theoretical, and sensitive dimensions to think porous, relational artistic forms open to contexts.

Cie AAA / Laurent Chanel – alpine projects and research-creation dispositifs (since 2010)

Develops choreographic and research projects situated in natural and alpine environments, where creation emerges from immersion in specific contexts. These practices interrogate relations between bodies, landscape, and material and ecological conditions of production, making context an active partner in composition and artistic experience.

Christos Polymenakos, Iliana Fylla & Thalia Ditsa – Scoring Corporealities / Corporeal Communities (2023–2025)

These interdisciplinary artistic research projects explored expanded approaches to dance and creation through a dialogue between body/word Performance Writing, choreographic practices, somatic approaches and multimodal forms of expression. Bringing together participants from diverse artistic, scientific and social backgrounds, they investigated how bodies, words, places and communities can become sources of shared creative processes and shared forms of knowledge. The publication 10+1 Dance Stories extended this research beyond performance, proposing alternative formats of dance transmission and encounter through literature, documentation and collective storytelling.

Floriane Facchini - Ce que nous dit l'eau (2023)

Through 'Ce que nous dit l'eau', Floriane Facchini develops an expanded artistic practice where performance becomes a space of hospitality between disciplines, territories and forms of knowledge. Combining artistic research, culinary practices and ecological inquiry, the project embodies a form of methodological hospitality: artistic processes remain open to being transformed by encounters with inhabitants, researchers, farmers, local ecosystems and situated forms of knowledge. Rather than producing a fixed artwork, the project creates the conditions for shared experiences where artistic, ecological and social questions emerge collectively.



EQUITY / FAIR REPRESENTATION

For a relational ecology of roles, voices, and responsibilities in dance

Thinking about equity in the choreographic field implies questioning the relationships of power, visibility, and legitimacy that still structure artistic practices. The Western history of dance has largely been built around hierarchical models valuing certain figures, bodies, and forms of expertise - the choreographer-author, the virtuosic body, the legitimate institution - to the detriment of other contributions that are nevertheless essential to creation. This organization still produces forms of symbolic and material domination today: centralization of artistic power, unequal access to decision-making roles, invisibilisation of certain professions, knowledges, or lived experiences, differentiated legitimacy according to backgrounds, bodies, or social conditions.

In a context of ecological and social transitions, thinking about equity implies recognizing that these imbalances of power, visibility, and recognition are not accidents, but historical constructions that still run through artistic practices. It is not only about diversifying visible presences, but about transforming ways of creating, collaborating, deciding, and recognizing contributions.

This posture invites us to consider dance as a relational ecology of practices, where responsibilities, knowledges, capacities to act, and forms of leadership can circulate more equitably. It does not imply the erasure of artistic roles, but rather a shift from the figure of the choreographer-genius toward that of a choreographer-designer or facilitator, capable of opening spaces for co-construction, malleability, and plurality of expertise. This approach unfolds notably through questions of horizontality, transparency, and fair representation within choreographic processes.

Horizontality and shared leadership

Thinking about equity implies questioning the centralization of artistic power and the figure of the choreographer-genius as the sole source of decision-making and authority. Without denying artistic responsibility, this posture proposes shifting the role of the choreographer toward that of a designer, facilitator, or assembler of situations, capable of organizing spaces for dialogue, listening, and contribution.

Horizontality does not mean the absence of structure, but a more fluid redistribution of responsibilities, where different forms of expertise - artistic, technical, dramaturgical, experiential, or lived - can participate in the making of meaning. This approach also opens the possibility of broadening access to leadership roles for people historically underrepresented in the choreographic sector, particularly artists with disabilities or those coming from minoritized trajectories.

Proposed Actions

- Experiment with forms of distributed leadership: rotating facilitation periods, co-facilitation of rehearsals, shared responsibilities over certain aspects of the project (dramaturgy, transmission, relationship with audiences, documentation).
- Explicitly recognize the spaces of contribution of performers, collaborators, and research partners within the creative process.
- Establish moments of collective discussion around artistic intentions in order to enable a shared understanding of the project and a circulation of proposals.
- Foster access to decision-making, transmission, or artistic direction roles for people historically underrepresented in the choreographic sector.
- Experiment with forms of expanded authorship or collective recognition when the process justifies it.

Transparency, sharing of responsibilities, and equity in conditions of participation

An equitable practice implies making visible the conditions of the work's creation and the decision-making logics that run through it. Who decides? Who speaks? Who remains silent? How do information, responsibilities, resources and opportunities to act circulate? This posture invites us to consider transparency not as a simple administrative tool, but as a relational and political condition for trust, engagement, real and meaningful access to creative processes. Clarifying roles, expectations, working modalities, as well as artistic or budgetary choices, can contribute to creating environments that are more open, accessible and less exclusive.

Beyond transparency, equity also requires attention to the everyday concrete conditions that enable people to participate fully in artistic work. This includes how information and instructions are communicated, whether disagreement can be expressed safely, how working rhythms are organised, how accessibility needs are addressed, and whether different forms of engagement are recognised and valued. From an ecological and inclusive perspective, it means recognizing that people do not all have the same physical, social, economic, or symbolic resources to take part in a project. Thinking of more inhabitable frameworks therefore means creating the conditions for real, situated, and sustainable participation for each person.

Proposed Actions

- Clarify from the beginning of the project the roles, responsibilities, expectations, margins of decision-making, and modalities of collaboration.
- Make visible certain structural elements of the project: temporalities, work organization, decision-making criteria, available resources, or production constraints.
- Plan regular spaces for feedback (collective feedback, listening sessions, process evaluations) in order to identify relational imbalances or obstacles to participation.
- Diversify the modalities of participation in exchanges: oral, written, observation, small groups, individual time, in order not to privilege only one way of contributing.
- Integrate more inhabitable working conditions: adjustable rhythms, breaks, attention.

Fair representation and recognition of contributions

An equitable practice finally implies more fairly recognizing the human, artistic, and material contributions that participate in choreographic creation. This concerns both economic conditions - remuneration, access to opportunities, distribution of resources - and the symbolic representation of bodies, narratives, knowledges, and trajectories within spaces of creation and visibility.

This posture invites us to move beyond normative models of the body, the “desirable” artist, the legitimate body, or the valued trajectory, in order to recognize the plurality of presences and modes of contribution. It can open toward forms of collective authorship, shared authorship, or expanded recognition of interpretive, technical, or collaborative work, while maintaining attention to artistic responsibility and the singularities of each person.

Proposed Actions

- Explicitly value often invisible work: performance, coordination, support, care, or transmission.
- Develop forms of documentation or communication that make visible the plurality of contributions that have nourished the project.
- Question dominant representations in recruitment, collaboration, or dissemination choices in order to foster a real diversity of presences, narratives, and trajectories.
- Reflect on more equitable models of remuneration, credit, or symbolic recognition according to the realities of the project.
- Involve the people concerned in decisions that directly impact their artistic or professional engagement.

References

Raji Mangat – A Feminist Governance Framework Recipe (2020)

A conceptual framework for artistic organizations based on feminist governance, transparency, and the redistribution of decision-making power.

Per.Art - Celebrating 20 years of Per.Art

In this interview, Saša Asentić reflects on how Per.Art created the conditions for learning-disabled artists to develop as authors, performers and collaborators, leading to an exciting and pioneering body of work. He situates the company's development within the context of recent Serbian history and discusses the role of the independent theatre scene in fostering social change and critical reflection in Serbian society. See also [Creating Our Collective History](#) for an interview with members of Per.Art.

Gens d'Uterpan – Avis d'audition (2008)

A critical dispositif exposing mechanisms of selection and normalization of bodies in the choreographic field, making visible power logics and implicit criteria of artistic legitimacy.

Bojana Kunst – Artist at Work: Proximity of Art and Capitalism (2015)

Analyses working conditions in contemporary arts and the relationships between creation, precarity, recognition, and the economic structures of the artistic field.

Artogether Inclusive Dance Company & Katerina Gevetzi – S_ words (2024)

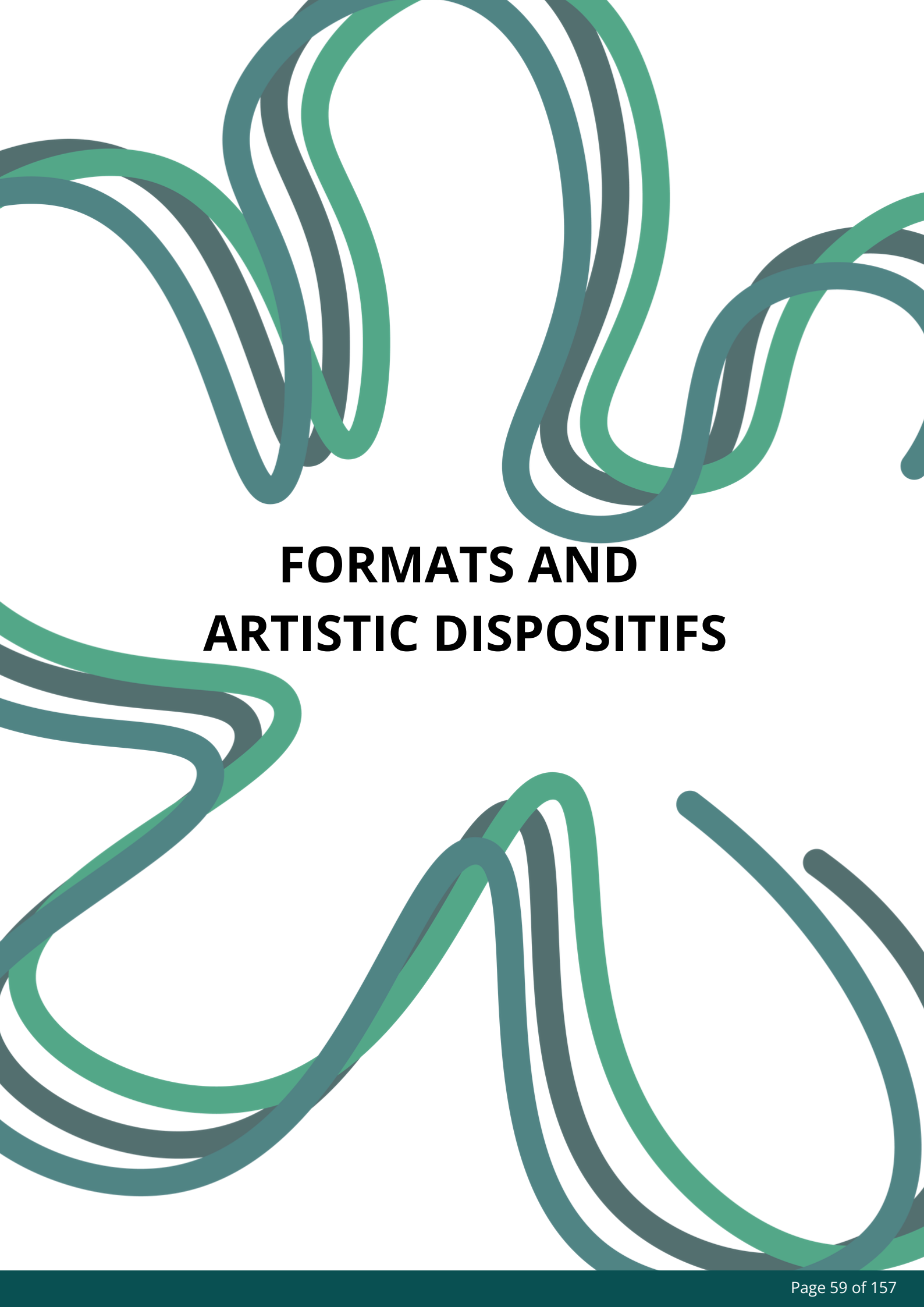
Working for over twenty years with dancers with and without disabilities, Artogether develops choreography from the diversity of bodies rather than despite it. S_ words questions who has the right to speak, to communicate and to create, proposing movement, sound and voice as equally legitimate artistic languages. Accessibility is approached as a creative condition embedded in the choreographic process from its inception.

Alice Davazoglou - Danser ensemble (2024)

In Danser ensemble, choreographer Alice Davazoglou overturns conventional relationships between disability and choreographic creation. By inviting ten leading French choreographers to perform choreographic scores she has created for them, she shifts the focus from accessibility to artistic equity. The project questions who is recognised as an author, who is granted the authority to transmit, direct, and create, affirming every person's right to fully inhabit the position of artist, regardless of the norms that continue to shape creative legitimacy

Arsi – Network for Dance and Disability (since 2026)

Founded by disabled and non-disabled cultural professionals, Arsi – Network for Dance and Disability advocates for structural equity within the professional dance sector in Greece. Beyond participation, the network promotes equal access to artistic education, professional opportunities, fair remuneration and cultural recognition for disabled artists, affirming disability as a source of artistic innovation rather than a barrier to professional practice.

The background of the slide is composed of several thick, flowing, wavy lines in shades of green and teal. These lines are layered and overlap, creating a sense of movement and depth. They are set against a plain white background.

FORMATS AND ARTISTIC DISPOSITIFS

FORMATS AND ARTISTIC DISPOSITIFS

How can we organise the conditions of choreographic experience?

This section explores the formats, artistic dispositifs, and environments through which choreographic practices take shape, circulate, and transform. It focuses less on works as fixed objects than on the concrete conditions that make them possible: compositional structures, relational dispositifs, spaces, temporalities, and frameworks of experience.

Formats are not understood here as mere containers or modes of dissemination, but as active components of choreographic composition. They organise relationships between bodies, spaces, audiences, perceptions, and modes of participation. They influence how a work is composed, shared, and generates meaning.

The entries gathered in this section explore different ways of organising choreographic experience: open structures capable of being activated, transmitted, or transformed; participatory formats that redistribute roles between artists and audiences; spatial, sensory, and temporal dispositifs that alter conditions of perception; as well as hybrid forms in which dance unfolds through other media, collaborations, or environments.

Particular attention is given to formats capable of evolving according to contexts of creation and reception: activatable works, series, variations of a proposal, participatory forms, immersive dispositifs, situated experiences, extended temporalities, or hybrid formats. This diversity makes it possible to imagine practices that are more adaptable, transmissible, and hospitable, attentive to a plurality of situations, resources, and ways of participating. It also opens pathways for rethinking questions of accessibility, inclusion, and sustainability in choreographic practice - not as constraints added retrospectively, but as potential drivers of creation.

Spaces and environments of creation also occupy an important place. The stage is no longer considered the only possible site of choreographic experience: public spaces, landscapes, existing architectures, walking formats, immersive or digital environments also become active components of composition. Context is no longer understood as a simple backdrop, but as an active contributor to the making of experience, inviting more situated forms of creation attentive to local resources, uses, and realities.

These formats may combine, transform, or coexist. A work may take multiple forms, circulate across different spaces, mobilise different levels of participation, or be reconfigured according to the people, places, and temporalities encountered.

The propositions gathered here do not seek to establish singular models or standardise practices, but rather to open pathways and offer interpretive keys for exploring other ways of creating, organising, and sharing choreographic experience. They invite us to consider formats not as fixed structures, but as sensitive architectures capable of transforming conditions of presence, perception, and relation - and the worlds that dance makes possible.



OPEN STRUCTURES AND ACTIVATABLE FORMS

How can a work be made adaptable, transmissible, and evolving?

This entry explores choreographic formats as active structures of composition.

Rather than considering works as finished objects, it approaches them as open systems capable of being activated, transmitted, transformed, and recontextualised.

Within a perspective linked to ecological and social transitions, these formats make it possible to rethink creation through logics of sustainability, inclusion, and accessibility - not as technical add-ons, but as internal conditions of choreographic composition.

They also open a reflection on the ways a work produces meaning: through its rules, variations, derivations, and modes of activation.

Protocols, scores and activatable works

Protocol- or score-based works refer to choreographic forms structured through instructions, rules, tasks, frameworks for action, or systems of activation, rather than through a fixed and definitive composition. Instead of producing a single stable version of a work, these formats establish conditions through which an artistic proposition can be interpreted, reactivated, transformed, or transmitted across different contexts.

This approach shifts choreographic practices away from a product-oriented logic toward a way of thinking centred on process and transmission, where how becomes just as important as what. While stage works are often conceived as stabilised forms to be reproduced, protocol-based works privilege logics of circulation, transformation, and situated appropriation. The issue is no longer fidelity to an original version, but rather the capacity of a proposal to remain coherent while reconfiguring itself according to people, contexts, and conditions of presentation.

Within this perspective, the dramaturgy of meaning is constructed not only through movement itself, but also through rules of engagement, modes of attention, forms of participation, and the relations a work makes possible. The protocol thus becomes both a compositional tool and a framework for experience.

In the context of ecological and social transitions, protocol-based works respond in particularly relevant ways to issues of sustainability, inclusion, and accessibility. Their adaptable nature supports reactivation, reuse, and reduced material dependency, fostering more sustainable modes of creation. Their openness to interpretation allows for a diversity of bodies, experiences, and contexts, strengthening inclusive approaches. Finally, their transmissibility can support accessibility through multiple formats of documentation, mediation, and circulation.

Suggested Tools and Pathways for Action

- Develop open and reactivatable scores: design works that can be activated by different bodies, in different contexts, and with varying means. Scores may take the form of texts, instructions, sensory scores, images, oral transmission, or simple rules of interaction.
- Encourage co-writing and shared authorship: use protocols as spaces of co-construction by inviting performers, participants, or communities to contribute to the choreographic material through narratives, improvisations, workshops, or feedback processes.
- Design accessible and multimodal protocols: ensure scores are understandable and activatable by a diversity of people through multiple formats: simplified text, video, audio, sign language, or visual and tactile supports where relevant.
- Integrate ecological parameters into the writing of the work itself: embed principles of sobriety directly into protocols: existing light, local or reused materials, lightweight scenographies, adaptation to available spaces, or reduced technical requirements.
- Approach each activation as a situated variation: prioritise modular structures that allow the work to evolve according to spaces, temporalities, people, or contexts.
- Value the process as a living archive: document not only the final outcome, but also successive transformations, rehearsals, testimonies, and traces of the working process in order to support transmission, memory, and future reactivations.

Series and continuity of works

A serial approach considers choreographic creation as a set of works or artistic propositions connected through a continuity of research, rather than as a succession of isolated projects. A single inquiry - sensory, social, political, ecological, or philosophical - may thus unfold across multiple works, allowing its stakes to be progressively explored from different angles.

Within this perspective, creation is not necessarily organised around a single work, but through a constellation of propositions that respond to, shift, or extend one another over time. A series may take the form of successive chapters, evolving research processes, or distinct creations exploring different dimensions of a shared question. Gestures, materials, imaginaries, dispositifs, or dramaturgies thus become evolving resources that transform from one creation to another.

This approach supports a form of artistic sustainability by limiting logics of one-off production and systematic renewal. Rather than constantly producing the new, it encourages practices of continuity, reuse, transformation, and the gradual maturation of choreographic, dramaturgical, or scenographic materials.

A serial approach may also become a space for progressive inclusion and accessibility. Long-term processes make it possible to integrate new performers, collaborators, or partners, to adapt propositions to different contexts, and to build more sustained relationships with audiences and territories. The recurrence of certain motifs, themes, or dispositifs may also foster growing familiarity with works, creating multiple entry points into the choreographic experience.

Suggested Tools and Pathways for Action

- Develop cycles of creation around a shared inquiry: structure several works around a common question, imaginary, issue, or material in order to progressively deepen its different dimensions, rather than systematically starting from scratch.
- Develop a portfolio or research corpus approach: draw inspiration from visual arts practices, where artists often develop bodies of work connected through recurring questions, materials, or concerns. Choreography may thus be approached as a field of research composed of series, stages, or successive chapters, making visible an artistic practice's evolution over time rather than a succession of independent projects.
- Reactivate and transform materials from one work to another: reuse, shift, or further develop gestures, scores, dispositifs, scenographies, sonic materials, or dramaturgies so that they may evolve across contexts and engage with new questions.
- Build living repertoires of choreographic materials: create evolving archives gathering notes, recordings, scores, objects, rehearsal traces, or testimonies. Similar to documentary collections in the visual arts, these repertoires can become active resources for future creations and transmission.
- Document the successive transformations of an artistic approach through journals, publications, intermediate shares, or process archives.
- Develop sustainable ecosystems of collaboration with performers, venues, partners, territories, or communities, allowing an artistic inquiry to deepen through repeated encounters rather than through one-off collaborations.

Variations and multiple versions of a work

A choreographic work can exist through multiple forms without losing its internal coherence. It may unfold as a performance, installation, exhibition, publication, sound-based dispositif, pathway, or contextual activation. These formats represent different ways of bringing the same artistic proposition into existence by shifting mediums. This plurality of formats shifts the focus from the work as a fixed object to the underlying sensitive structure capable of generating meaning through differentiated modes of experience. Each format engages specific relationships to the body, time, space, and attention. In some cases, a work may unfold through several formats, each activating a particular dimension of the artistic proposition. The plurality of forms thus becomes part of the dramaturgy of the work itself and of its conditions of appearance.

This openness expands modes of access to the work by diversifying possible experiences, entry points, and perceptual modes. It also contributes to a reflection on the sustainability of artistic works, allowing a choreographic proposition to extend, transform, and circulate over time through different forms.

Historically, contemporary dance has largely developed through ephemeral presentation formats, often linked to logics of singular performance events and event-based temporalities. The possibility of deploying a work through multiple forms opens alternative temporal regimes, where ephemerality can coexist with continuity, reactivation, and memory.

Suggested Tools and Pathways for Action

- Identify the different modes of existence of a work and map possible formats: consider from the outset the different ways a project may take form (stage performance, installation, publication, archive, sound-based dispositif, etc.), not as technical derivatives, but as distinct sensitive experiences.
- Explore translations between formats: approach the transition from one format to another as a dramaturgical transformation. What changes is not only the medium, but also the relationship to the body, space, time, and perception. Define transformation principles between formats: what should remain stable, what may evolve, and what calls for reinterpretation.
- Compose through differentiated perceptual modules: develop choreographic elements (gestures, images, sounds, texts, dispositifs) capable of being activated differently depending on the context of presentation.
- Consider circulation as part of the work itself: integrate conditions of dissemination, documentation, and reactivation as constitutive dimensions of the artistic project rather than secondary stages of production.
- Activate forms of coexistence between formats: allow multiple forms of the same work to exist simultaneously or successively, without establishing a hierarchy between a "main version" and its "derivatives."
- Document shifts between formats: observe and document what changes when a work moves from one format to another: perceptions, audience relationships, temporalities, bodily intensity, and modes of interpretation. These shifts can become a research material in their own right.

References

Deborah Hay – No Time to Fly (2010)

A textual score addressed to the performer, activating states of attention, perception, and presence rather than a fixed choreographic form. The work exists as a sensitive dispositif that reconfigures itself with each activation, according to the performer's embodied experience.

Myriam Lefkowitz – Walk, Hands, Eyes (A City) (2011–)

An activatable perceptual protocol adaptable to different urban contexts, based on guidance and the voluntary suspension of sight. The work transforms the cityscape into a choreographic experience through a shift in sensory and relational modes.

Christian Rizzo – 100% polyester, objet dansant n° (to be defined) (1999)

A choreographic piece conceived as a "dancing object," articulating performance, installation, and the status of a scenic object. The work operates within a potential serial logic, where each variation or activation may reconfigure the format without ever fully stabilizing its form, opening a space between performance, dispositif, and sculptural presence.

Catherine Contour – Carte pour les bols à textes (2018)

A choreographic and editorial dispositif based on the translation of a performative practice into a cartographic protocol. The work takes the form of a transmissible object (map / writing / score), in which choreographic gesture is transformed into a system of sensitive activation and situated reading.

Jérôme Bel – delegation and reactivation practices (since the 2000s)

A choreographic practice grounded in the transmission, delegation, and reactivation of existing materials across different performers and contexts. This approach shifts the notion of the work from a fixed object toward a system of activation, while also questioning dominant production logics in the performing arts. By prioritising transmissible, adaptable, and at times decentralized formats, it opens pathways toward lighter forms of circulation that are less dependent on large-scale production structures.



PARTICIPATORY FORMS / SHARED EXPERIENCES

How can roles be redistributed within choreographic experience?

This entry explores different ways of organizing participation, relationality, and collective experience within contemporary choreographic practices. It focuses on formats that shift the boundaries between creation, reception, and shared presence by inviting audiences, participants, or communities to take part - in diverse ways - in the experience of the work.

The categories proposed here are not intended to define fixed or exhaustive formats, but rather to offer reference points for thinking about different ways of making work with others: through co-creation, games and systems of guided improvisation, or collective forms emerging from festive, social, or ritual practices. These dispositifs may combine, evolve, or coexist within the same project.

Within these formats, choreography no longer relies solely on a stable separation between stage and audience, author and participant, expert and non-professional. Roles become more porous, modes of engagement more variable, and meaning is also constructed through relationships, lived situations, forms of attention, and shared experiences.

In the context of ecological and social transitions, these formats invite us to rethink how artistic work is created with others. Often rooted in concrete situations, local contexts, moments of encounter, or lightweight dispositifs, they shift attention away from performance production alone toward the quality of relationships, listening, and shared experience. In doing so, they can support more situated, relational, and interdependent forms of creation, where collective experience becomes an integral part of meaning-making.

Participatory Works and Co-Creation

Participatory works and co-creative approaches refer to choreographic formats developed through real-time collaboration with non-professional participants, communities, or audiences. Unlike works based on transmissible protocols or scores, which can be reactivated across different contexts, these propositions take shape in situ, emerging through the presences, choices, interactions, and contributions of those involved. The work transforms through the people who experience and shape it.

These practices often rely co-construction, shared decision-making, or collective improvisation. Creation emerges from lived realities, existing relationships, and the specific conditions of the environment in which the work unfolds. Participation is therefore not limited to performance or the execution of predefined actions: it becomes relational, sensory, and at times political, opening spaces for dialogue, visibility, and the sharing of experiences.

These approaches can take varied forms depending on the degree of involvement proposed: large-scale collaborative works, intimate one-to-one experiences, audience interaction, immersive dispositifs, or collective creation processes. Some radically redistribute artistic roles, while others offer more active ways of inhabiting the choreographic experience.

Within this perspective, the dramaturgy of meaning is constructed as much through the relationships produced as through the gestures themselves: attention, trust, vulnerability, cooperation, and unpredictability become integral components of composition.

Participatory works may also bring forth situated narratives rooted in lived experience, embodied memory, testimony, or realities often rendered invisible. Participants thus become carriers of knowledge, stories, perceptions, and modes of attention that transform the choreographic material itself, while opening spaces of visibility for a plurality of bodies, sensory experiences, and ways of being together.

Suggested Tools and Pathways for Action

- Imagine different levels of engagement - active observation, interaction, co-creation, or sustained involvement - depending on participants' desires, capacities, or contexts.
- Develop spaces for co-construction: workshops, laboratories, or open formats where participants can generate and transform movement material.
- Treat lived experience as choreographic material: mobilize embodied memories, testimonies, everyday gestures, or situated narratives as compositional resources.
- Develop collective and evolving scores, instructions or improvisational structures evolving through group contributions and the situations encountered.
- Open creative processes to audiences: experiment with public rehearsals, introductory workshops, or "work-in-progress" formats that allow audiences to observe, engage in dialogue, or participate in selected moments of the creative process.
- Develop creations rooted in situated contexts - in relation to schools, neighbourhoods, public spaces, care settings, or specific communities - to explore new relationships between bodies, territories, and collective experience.
- Establish moments for discussion or testimony to nourish the project's memory and integrate feedback into its future evolution.

Rituals, Social Dances and Collective Dance Practices

Choreographic formats grounded in dance gatherings, collective dances, and festive forms are rooted in modes of assembly where movement is shared, circular, and transmitted. They draw on existing forms - ballroom dancing, village festivities, line dances, circle dances, traditional or ritual dances - while reactivating them within contemporary contexts.

These formats do not rely primarily on rules (as in games), nor on an activation framework (as in protocols), but rather on forms of collective presence-making, where movement circulates between bodies, generations, and memories. Dance here is often simple, recognisable, and reproducible, allowing for immediate participation regardless of technical ability.

The shift from linear or frontal arrangements to circular structures becomes central here: circles, repetition, rotation, or chain dances generate collective experiences grounded in continuity rather than individual performance. These forms engage an ecology of movement in which gestures are transmitted, transformed, and “recycled” across cultures and time periods, following a logic of reactivation rather than creation ex nihilo.

From this perspective, the question of the folk becomes active and contemporary: how can a dance be both inherited and reinvented? How can forms emerging from popular traditions be displaced, hybridised, or reconfigured without losing their dimension of sharing? These practices blur boundaries between concert dance and social dance, between stage and celebration, between representation and participation.

Historically - and still today - these formats can be connected to highly diverse festive and collective practices: popular and traditional dances, contemporary club, rave, and dancefloor cultures, where collective movement unfolds through duration and repetition, as well as certain practices emerging from the happenings of the 1960s, which already opened spaces for collective action and expanded participation.

These forms also find continuities in certain contemporary performance practices, where the boundary between stage and audience is temporarily displaced: invitations to join the dancing space, festive dispositifs, the gradual dissolution of frontality, or the opening of the stage as a shared space.

Suggested Tools and Pathways for Action

- Observe and analyse existing dance forms: study cyclical, popular, or traditional dance practices (circle dances, line dances, local festivities, club or rave practices) as choreographic material in order to understand their logics of circulation, transmission, and participation.
- Develop situated forms of embodied inquiry: draw on approaches close to ethnographic practice: participating in celebrations, social or ritual contexts, observing collective gestures, and gathering group dynamics as creative resources. Integrate oral transmission, collective repetition, or intergenerational sharing of gestures into creative processes.
- Explore spaces and architectures of gathering: use structures of collective assembly (public squares, circles, dance floors, thresholds, open or festive spaces) as active dispositifs that directly shape the form of movement.
- Design situations of collective attention and presence: create frameworks that encourage synchronisation, desynchronisation, immersion, or shared listening without strict codification of performance.
- Work with ritual and repetition as compositional drivers: draw on principles derived from festive or ritual forms (repetition, intensification, circularity, threshold-crossing) as tools for structuring movement and collective experience.
- Activate and integrate non-academic embodied knowledge: Mobilise forms of knowledge emerging from social, popular, informal, or vernacular practices (festive, communal, or everyday dances) as creative material. These forms of knowledge are transmitted through imitation, repetition, observation, or direct sharing, and can expand choreographic modes of composition without establishing hierarchies between practices.

Games, Tasks and Guided Improvisation

Games, tasks, and guided improvisation frameworks refer to choreographic formats built through simple rules, challenges, constraints, missions, or open frameworks for action that allow movement to emerge in real time. Here, composition does not rely on a sequence fixed in advance, but on elementary structures clear enough to orient action while leaving each participant the possibility to invent their own way of responding. Unlike protocol- or score-based works, which often aim to create forms that can be transmitted and reactivated across different contexts, playful and improvisational formats are more deeply rooted in the immediacy of lived experience. The framework exists less to preserve a work than to generate a state of presence, collective attention, or a space of interaction in which something can emerge.

Play becomes a particularly fertile model here. As in sports or game-based practices, it creates a real situation rather than a representation: there is a concrete stake, even if symbolic — accomplishing a task, solving a problem, maintaining balance, following or subverting a rule. Attention shifts from outcome to process: no one knows exactly what will happen, and this dimension of unpredictability becomes a driving force of the experience, often fostering strong engagement grounded in curiosity, attentiveness, and the desire to act.

These dispositifs often rely on a balance between structure and freedom: rules that are sufficiently clear to support engagement, yet open enough to allow for a diversity of individual responses. This logic can support inclusion by welcoming participants with varied experiences, valuing less technical mastery than the capacity to experiment, observe, respond, or invent.

From this perspective, the dramaturgy of meaning emerges through qualities of presence, the relationships produced, moment-to-moment decision-making, and forms of collective attention, often shifting conventional understandings of virtuosity, expertise, or performance. By proposing accessible rules, the work becomes a shared field of experimentation in which cooperation, surprise, negotiation, listening, and imbalance become integral to choreographic composition.

Suggested Tools and Pathways for Action

- Create simple game scores that can be activated immediately: develop short instructions (e.g. follow / avoid / exchange / slow down / stop / relay / protect / destabilise) that can be tested directly in action, without requiring lengthy explanations.
- Work through concrete physical and relational tasks: use basic actions as choreographic material: carrying an object, guiding someone, blocking a pathway, sharing weight, reproducing a gesture, transforming a trajectory.
- Develop real-time game-based frameworks: activate logics inspired by games, sports, video games, or battleground dynamics (turn-taking, scoring, stakes, teams, soft elimination, friendly competition, collective missions) to generate attention, engagement, and unpredictability without relying on a fixed narrative.
- Create improvisational situations with evolving constraints: modify rules during the action (adding, reversing, simplifying) in order to sustain participants' capacity for adaptation and avoid fixed behavioural patterns.
- Explore frameworks of distributed attention: design situations where listening to others, sensing the group, and immediate responsiveness become central to the action (e.g. following without looking, responding only to peripheral movement, acting through relay).
- Experiment with graduated modes of participation: allow different levels of involvement within the same framework (observe / influence / act / guide / transform) without establishing a hierarchy between roles.
- Document rules as transmissible material: document instructions, variations, and adjustments to the game (rather than a final form) in order to support reactivation in other contexts while maintaining clarity and accessibility.

References

Julie Nioche – L’impassé-e (2020)

A participatory project initiated in response to social isolation, grounded in one-to-one exchanges and personalised dance encounters. The work is developed through direct relationships between artists and participants, activating situated spaces of co-creation across different contexts (neighbourhoods, institutions, everyday living environments). It unfolds through a creative logic rooted in encounter, adaptation, and the circulation of experience.

Rachid Ouramdane – Franchir la nuit (2018)

A choreographic project developed with young migrants through dance, singing, and percussion. The work is grounded in workshop-based and transmission processes, building a collective experience in which participants become co-actors in shaping the work. It explores notions of listening, solidarity, and construction of a shared space.

Medie Megas – Dribbles and Triplets (2019)

A performance that reappropriates the codes of sport and competition to question dominant logics of evaluation. The work uses game structures and collective rules to generate open choreographic situations, where participants’ engagement emerges through action, listening, and the reinterpretation of proposed frameworks.

Ivana Müller – In Common (2012)

A collective piece in which performers explore social and political systems of rules through choreographic dispositifs. The work transforms the stage into a space of active negotiation and discussion, where language, representation, and collective organisation become compositional material.

Massimo Fusco – Bal Magnétique (2026)

An immersive choreographic dispositif inspired by partner dances and festive formats. The work hybridises performance, concert, and participatory dance gathering, creating an experience of circulation between performers and audiences. It adapts to different contexts and venues, activating accessible and shared forms of dance.

Boris Charmatz – CERCLES (2024–)

A large-scale choreographic project involving both amateur and professional participants through the form of the circle. The work activates processes of transmission, repetition, and temporary community-building, articulating workshops, performance, and audience participation. It explores dance as a collective event in continuous expansion.

Tzeni Argyriou – MINTATI (2024)

Inspired by Greek traditional dances and communal practices of collective labour, MINTATI reactivates inherited gestures, memories, and rituals through a contemporary choreographic language. The work unfolds as a living archive of movement and shared celebration, exploring how vernacular forms of knowledge can be transmitted, transformed, and reimagined through new modes of collective gathering.



SPACES, TEMPORALITIES AND PLACES OF EXPERIENCE

How do environments transform choreographic experience?

Contemporary choreographic practices are no longer defined only by the movements they compose, but also by the environments they activate. The experience of a work is shaped through spaces, temporalities, and situations that influence how bodies perceive, move, encounter one another, and inhabit a place. These environments can themselves become agents of composition, influencing dramaturgy, modes of representation, the narratives that emerge, and the forms of relationship that develop between bodies, places, and audiences.

This section focuses on artistic dispositifs that relocate the choreographic experience beyond the conventional stage setting or reconfigure its modes of reception. It brings together approaches that explore sensory immersion, relationships to traversed spaces, and the temporal conditions through which an artistic experience can emerge.

The categories proposed here are not intended to establish fixed boundaries. A single project may combine several of these dimensions: creating an immersive experience within a landscape, taking the form of a collective walk, unfolding through a long-term research process, or periodically activating a territory. These notions primarily serve as reference points for thinking about different ways of organising the relationship between body, environment, and experience.

Within these approaches, space is no longer a simple backdrop, and time is no longer limited to the duration of a performance. Spaces, landscapes, architectures, rhythms, and contexts become compositional agents capable of influencing dramaturgy, modes of presence, research processes, and the forms of relationship that emerge within a project.

Works can therefore make perceptible alternative relationships to living systems, materials, temporalities, environments, and the communities that inhabit them.

In the context of ecological and social transitions, these formats open up renewed ways of inhabiting places, sharing experiences, and composing with the interdependencies that connect beings, spaces, and environments. They invite us to consider the choreographic experience as a situated practice, attentive to the contexts, rhythms, and conditions of presence that make it possible.

Immersive Artistic Dispositifs / Expanded Perception

Immersive artistic dispositifs refer to choreographic forms that seek to transform the usual conditions through which a work is perceived by reducing or reconfiguring the separation between the space of performance and the space of reception. Unlike participatory formats, which explicitly invite audiences to co-create or act within the work, immersive dispositifs maintain the artist's compositional authorship while engaging spectators on sensory, physical, or cognitive levels.

These dispositifs contribute to redefining the role of the audience. Rather than observing from a fixed and external viewpoint, spectators may be invited to move through the space, shift perspectives, become surrounded by the action, or be directly addressed by the performative environment. The choreographic experience is no longer constructed solely through what is presented, but also through the ways in which each person inhabits, traverses, and perceives it.

Within these approaches, space becomes a genuine dramaturgical agent. Light, sound, proximity, circulation, materials, architecture, temperature, smells, and atmospheres contribute to the composition as much as the bodies themselves. Choreography thus extends to the entire set of sensory conditions that shape experience and orient attention.

An increasing number of choreographic and interdisciplinary artists use immersive dispositifs to explore ecological questions, not through explanatory discourse, but through the construction of spatial, sensory, and embodied experiences. These works invite audiences to feel, question, or reimagine their relationships with the environments that surround them. Some blur the boundaries between performative space and natural or built ecosystems, fostering alternative modes of perception and co-presence with the living world.

Immersive dispositifs also offer ways of questioning conventional regimes of visibility and attention. By proposing experiences based on proximity, multiple viewpoints, or the simultaneous activation of several senses, they open less standardised modes of reception and can sometimes be more accessible to diverse ways of perceiving and inhabiting space.

From this perspective, immersion is not simply about “plunging” an audience into a spectacular environment. It becomes a means of shifting the habitual frameworks of experience, making perceptible forms of interdependence that often remain invisible, and experimenting with alternative modes of shared presence between bodies, spaces, and the environments that connect them.

Suggested Tools and Pathways for Action

- Design non-frontal spatial configurations: explore dispositifs in which audiences can move, change viewpoints, or be positioned at the centre of the action: circular, traversable, immersive, walking, or 360-degree formats.
- Compose immersive atmospheres through multiple sensory layers: mobilise light, sound, silence, voice, materials, smells, or natural elements as full dramaturgical components. Soundscapes, soil, water, vegetation, variations in light, or resting dispositifs can transform regimes of attention and modes of presence.
- Work with proximity as a dramaturgical tool: experiment with different forms of proximity between performers and audiences: physical closeness, direct address, whispering, eye contact, shared circulation, or situations of close observation.
- Create multiple modes of engagement within a single work: allow different ways of inhabiting the experience: sitting, moving, standing, observing from a distance, circulating freely, or shifting one's level of attention throughout the work.
- Explore temporalities of slowness and availability: develop formats that allow audiences to enter and leave freely, remain lying down, pause, contemplate, or inhabit the work at their own rhythm: relaxed performances, napping dispositifs, resting environments, or long-duration works.
- Integrate sensitive forms of address: use speech, storytelling, discreet instructions, whispered texts, or embodied signals to engage audiences in an active presence without necessarily requiring direct participation.
- Prioritise subtle, resource-conscious forms of immersion that rely on perception and
- Relation rather than material or technological excess (see more in Part 3, notion 2).

Lived Spaces, Outdoor Environments and Walking Forms

Walking forms relocate choreography beyond the traditional stage setting and into existing environments - urban, rural, natural, industrial, or hybrid - which no longer function as mere backdrops but become active components of choreographic composition.

The experience is constructed through participants' movement within these spaces. Walking, crossing, pausing, detouring, or observing become constitutive gestures of the work itself. Movement no longer unfolds solely within a space of representation, but through a lived space, where perception and action are continuously reshaped by the journey. Choreography emerges through a dynamic relationship between bodies, trajectories, landscapes, architectures, sounds, materials, and the situations encountered along the way.

The act of moving through space becomes a compositional material in its own right, just as much as the environments traversed. Topographies, architectures, weather conditions, vegetation, social uses of space, sounds, and local histories directly influence the conditions of the experience. The environment - human and non-human, living and built - thus participates in the dramaturgy as actively as the moving bodies themselves. Unlike immersive dispositifs, which construct a specific environment, walking forms rely on pre-existing places and reveal dimensions that often remain unnoticed: everyday rhythms, layers of memory, local ecologies, or tensions between built and living environments.

These practices also transform participants' roles within the choreographic experience. Participants become observers, walkers, and sensitive receivers of an environment in transformation. The work unfolds through a shared attentiveness, where physical movement also engages a perceptual transformation.

From this perspective, choreography is no longer limited to danced movement or visual observation, but extends to other sensory regimes: listening, textures, temperatures, distances, air qualities, sensations of movement, and variations in spatial intensity. It thus opens expanded forms of attention toward places and the multiple presences that inhabit them.

Finally, these formats contribute to the creation of temporary communities of passage. Groups emerge through shared movement, co-presence, and the collective experience of traversing a common territory.

Suggested Tools and Pathways for Action

- Design routes with variable rhythms; develop accessible formats that allow different ways of moving through a space - walking, pausing, detouring, observing, or retracing one's steps - while incorporating diverse modes of engagement (self-paced participation, multilingual or non-verbal instructions, and hybrid in-person/remote formats). Consider the accessibility of the environment itself, including natural terrains such as sand, grass or uneven surfaces that may affect mobility and participation. (See more Part 3, notion 2)
- Decentre vision as the primary mode of perception: create dispositifs that also mobilise listening, touch, temperature, smell, proprioception, and sensations of movement as active components of the choreographic experience.
- Map environments as choreographic material: use maps, field surveys, or sensory data to translate the characteristics of a place into routes, rhythms, or choreographic structures.
- Develop open and situated scores: create scores that can adapt to changing conditions (weather, topography, temporality, group composition), incorporating moments for pausing, listening, or improvisation.
- Activate listening and soundscapes: integrate sound walks, field recordings, or guided listening dispositifs so that the sounds of a place become structuring elements of the composition.
- Work with objects and materials found on site: develop forms of sensory collecting (textures, natural elements, urban objects) as points of departure for attention, movement, or spatial storytelling.
- Co-create with local environments and communities: involve residents, practitioners, and experts (researchers, urban planners, ecologists, etc.) in the design or activation of routes in order to anchor the work within the social, ecological, and symbolic realities of the places being traversed.

Choreographic Territories and Extended Temporalities

How do duration, modes of organisation, and forms of gathering transform the choreographic experience?

Choreographic territories refer here to expanded frameworks for artistic production, research, and collective life that extend beyond the logic of a situated work or a stage-based dispositif. Territory is not understood solely in geographical terms: it may take the form of a physical place, an institution, a community, a nomadic project, a laboratory, an artistic coalition, or a temporary or long-term working ecosystem.

Within this perspective, certain choreographic practices unfold through long-term, shared, and evolving temporalities, where creation is not concentrated on a finished object but on processes of exploration, cohabitation, and ongoing experimentation. Choreographic retreats, extended residencies, artistic camps, and open laboratories shift the focus of production toward expanded forms of attention, in which time itself becomes a central compositional material.

These territories do not simply produce works; they primarily function as frameworks for emergence. They make possible a plurality of propositions, formats, and experiences - festivals, curated programmes, exhibitions, artistic seasons, or a long-term project - that coexist within the same ecosystem. Creation thus becomes an open field in which different forms enter into dialogue, and transform according to context.

Historically, these dynamics echo experiences in which art, pedagogy, and collective life became deeply intertwined, such as at the Black Mountain College, the Bauhaus, or Judson Church, all of which contributed to redefining the relationships between experimentation, learning, and artistic creation.

Today, many projects continue these approaches through contemporary forms: itinerant laboratories, temporary schools, nomadic projects, seasonal dispositifs, evolving works, or intermittent activations. Some propositions appear, disappear, and reappear according to context, generating non-linear temporalities that remain continuous through memory.

These territories make it possible to experiment with alternative ways of inhabiting time, where choreography is no longer limited to presentation but unfolds through work cycles, periods of withdrawal, moments of collective intensity, or phases of suspension.

Suggested Tools and Pathways for Action

- Design long-term research formats: develop choreographic retreats, residencies, or camps in which creation unfolds over time, integrating periods of work, collective living, and informal experimentation.
- Work with discontinuous and reactivatable temporalities: imagine evolving, fragmented, or cyclical artistic propositions that can appear, disappear, and later be reactivated according to different contexts and moments.
- Treat the working framework as choreographic material: integrate organisational modes (time management, decision-making processes, rehearsals, pauses, and collective rhythms) as constitutive elements of the creative process.
- Develop porous formats between research and presentation: create formats that blur the boundaries between research and presentation (laboratories, trials, partial activations), allowing creation to remain visible in its state of becoming.

References

Alain Michard & Mathias Poisson – Promenades blanches (since 2006)

A site-specific walking performance created from the very fabric of an urban territory. Guided through the city, participants engage in a sensory journey in which objects, sounds, colours and everyday situations become perceptual and choreographic material. Walking functions as a device for transforming perception, turning the traversed space into a creative environment and the audience into active participants in the experience.

Morag Rose – Loiterers Resistance Movement (since 2006)

Artist, researcher, and founder of the psycho-geographical collective Loiterers Resistance Movement, Morag Rose develops performative walking practices that question the uses of public space, as well as issues of access and spatial justice. Through a practice that brings together art, activism, and research, she advocates for everyone's right to occupy, explore, and reimagine the city. Her projects mobilise walking as a tool for artistic creation, collective empowerment, and the reclaiming of urban territories.

Mette Ingvartsen – Evaporated Landscapes (2009)

An installation-performance imagining an artificial nature to be contemplated in the theatre after its disappearance from the outside world. Through light, sound, materials and atmospheric phenomena, the work explores the intensification of perception and the capacity of immersive environments to transform our sensory relationship to living systems and natural phenomena.

Gwendoline Robin – Cratère n°6899 (2016), AGUA (2018)

Working with elements such as water, fire, earth and glass, Gwendoline Robin creates ephemeral landscapes in constant transformation. Physical reactions, processes of alteration and unpredictable phenomena become the driving forces of sensory dramaturgies in which materials themselves act as agents of composition and perception.

Chios Art / Research Retreat (since 2021)

A travelling interdisciplinary residency organised on the Greek island of Chios (Greece), bringing together artists, researchers and local residents for several weeks of immersion within a specific territory. Through walks, field investigations, public discussions and open presentations, the project treats shared time, situated observation and collective inquiry as the very conditions through which artistic emergence can occur.

Unexpected Bodies in Unexpected Places, Europe Beyond Access

A short video documenting a laboratory for disabled dance artists from across Europe, held at Skånes Dansteater Malmö, Sweden, as part of the Europe Beyond Access program. The laboratory explored the presence of disabled bodies in Malmö's public spaces, including skateparks, urban green spaces, parks and the seafront. The laboratory explored a number of themes, including the memory and existing choreography of these spaces, questions of consent and control and the disabled body as a performing body in public space.



HYBRID FORMS

How are choreographic works transformed through their encounter with other practices when they engage multiple media or technical environments?

Contemporary ecological, social, and cultural transformations are leading many choreographic practices to move beyond traditional disciplinary frameworks. These developments extend the reflections introduced in the entry Choreographic Hospitality and Expanded Dance (Part A – Postures), particularly regarding the opening up of artistic practices and the plurality of ways of relating to the world. The aim here is not to revisit those questions, but rather to focus more specifically on how choreographic works are transformed when they engage multiple media and modes of experience.

An increasing number of choreographic creations are built through forms of hybridization that go far beyond the simple juxtaposition of disciplines. They may bring together dance, sound, image, text, and digital devices, but also somatic, sensory, or relational practices such as care, touch, massage, olfactory (related to smell) or gustatory (related to taste) experiences, as well as testimony and spoken word treated as choreographic material in their own right.

Within this expanded perspective, media are not merely vehicles of expression but active modes of experience that participate directly in the making of the work itself. A performance may thus unfold as a space of care, a sensory dispositif, a narrative situation, or a shared experience in which the boundaries between artistic production and lived experience become increasingly porous.

Technical, digital, and media environments may also play a role in these processes, not as a dominant horizon but as one element among others that reshapes the conditions of perception, presence, and composition.

Hybrid forms therefore refer here to processes through which choreographic works are transformed through their encounter with multiple media and sensory regimes. In such practices, creation is no longer defined by a single artistic language, but by the dynamic articulation of different ways of making, perceiving, and experiencing.



HYBRID FORMS

How are choreographic works transformed through their encounter with other practices when they engage multiple media or technical environments?

Disciplinary Hybridity and Trans-media Forms

Disciplinary hybridity is not simply a matter of bringing several media together within the same project. It transforms the way a work is composed, perceived, and experienced. Each artistic language acts upon the others and contributes to the construction of a shared space of composition.

In these configurations, creation is not based on the addition of juxtaposed media, but on their active interaction. The different artistic languages participate in the construction of a common compositional space, in which each reshapes the conditions through which the work is perceived, composed, and interpreted.

This dynamic gives rise to transmedia forms in which choreographic thinking circulates across multiple supports and experiential regimes: performance, installation, video, publication, activated archives, sound environments, or scenographic dispositifs. The work is no longer necessarily tied to a single medium, but emerges through the relationships established between them.

Hybridization may also involve practices originating outside the arts -care practices, cooking, field inquiry, oral transmission, somatic approaches, or social practices - which themselves become compositional materials. Choreography is then no longer defined solely through danced movement, but through its capacity to organize relationships between different media, practices, and modes of perception.

Suggested Tools and Pathways for Action

- Experiment with collaborative modes of choreographic authorship: develop processes in which multiple artists, performers, or collaborators actively contribute to the development of materials, dramaturgical choices, and compositional strategies.
- Introduce other media from the earliest stages of creation: involve sound artists, filmmakers, writers, researchers, designers, or practitioners from other disciplines from the outset of a project so that the different artistic languages can evolve together rather than being added later.
- Develop protocols for dialogue across disciplines: create moments for experimentation, translation, and the sharing of references, allowing different practices to mutually influence and transform one another rather than coexist in parallel.
- Integrate extra-artistic practices as compositional material: draw on gestures and processes from care, cooking, oral transmission, research, pedagogy, or other social practices as constitutive elements of choreographic composition.
- Create transdisciplinary spaces for experimentation: develop laboratories, residencies, or research contexts that allow different disciplines to engage with a shared question, without predefined hierarchies of knowledge, expertise, or methodology.



HYBRID FORMS

How are choreographic works transformed through their encounter with other practices when they engage multiple media or technical environments?

Unconventional Formats

Some contemporary choreographic practices explore formats that move beyond conventional modes of presentation without being primarily defined by participation, immersion, or digital technologies. These approaches shift the very nature of the choreographic experience by engaging other sensory, relational, or situational registers. Choreography may then take the form of a shared meal, a care protocol, an olfactory experience, a listening dispositif, a conversation, a process of collecting stories, or a situation structured around touch, attention, or encounter. Danced movement does not necessarily disappear, but it is no longer the sole vehicle of the experience.

These formats invite us to consider as choreographic materials a range of gestures and practices that have long remained at the margins of the artistic field: cooking, massage, storytelling, transmission, caregiving, listening, accompanying, or hosting. They shift the focus from spectacle toward lived experience and open up alternative ways of engaging with a work.

In these approaches, attention moves away from representation and toward the experience being proposed. The framework, protocol, or shared activity becomes a compositional material in its own right, capable of transforming how a work is experienced, activated, and transmitted.

Suggested Tools and Pathways for Action

- Transform everyday situations into choreographic experiences: draw on practices such as cooking, caring, conversing, transmitting knowledge, hosting, or making things together to create artistic dispositifs in which the activity itself becomes the medium of the experience.
- Mobilize practices from other fields of experience: integrate protocols drawn from care, inquiry, hospitality, pedagogy, cooking, or other social practices as materials for composing and organizing the work.
- Design intimate-scale experiences: experiment with one-to-one encounters, small-group formats, or limited-capacity experiences that foster alternative modes of attention, proximity, and relational engagement.
- Choose spaces that resonate with the proposed experience: activate kitchens, living rooms, gardens, libraries, care settings, domestic spaces, or other non-dedicated environments so that the setting itself becomes an active component of the lived experience.
- Compose situated multisensory experiences: engage taste, smell, texture, sound, light, or temperature to deepen the sense of presence, shared attention, and connection to the experiential environment.

HYBRID FORMS

How are choreographic works transformed through their encounter with other practices when they engage multiple media or technical environments?

Digital, Augmented and Remote Dance Formats

Contemporary choreographic practices are increasingly situated within mediated environments that redefine the conditions of presence, relationship, and perception. These formats are not simply technological extensions of the stage; they actively contribute to transforming what constitutes a choreographic and dance experience. They reshape both the reception of works and the conditions through which moving bodies engage with one another and their environment. For dancers as well as participants, these dispositifs can open new possibilities for movement, expanded sensory regimes, and forms of distributed, mediated, or augmented presence, across hybrid physical and digital environments.

Dance may thus unfold through online transmission platforms, hybrid settings combining physical presence with remote participation, or immersive digital environments.

Choreography circulates across multiple locations, bodies, and interfaces, rather than being confined to a single unified space.

Within these configurations, the notion of presence becomes more complex: the body may be situated, fragmented, relayed, or augmented through technical systems. The choreographic experience becomes a composition of gestures, images, data flows, and interactions, in which modes of relation are continuously reconfigured through interfaces. These formats create new possibilities for accessibility, participation and circulation while enabling forms of distributed creation across multiple spaces and temporalities.

At the same time, they raise important tensions: between accessibility and quality of presence, between the materiality of movement and dependence on technical infrastructures. Their value does not lie in technology itself, but in the situated, relational, and sensory experiences that it makes possible.

From this perspective, digital and augmented formats become fields of critical experimentation where mediation becomes a tool to be activated, redirected, or reconfigured in the construction of choreographic experience.

Suggested Tools and Pathways for Action

- Design dispositifs for mediated co-presence: experiment with choreographic situations shared across distance (audio, video, lightweight capture systems, streaming), focusing on the quality of relationship rather than technical performance.
- Explore and develop remote scores that can be transmitted and activated across different locations, either synchronously or asynchronously, allowing for variation according to context and conditions of presence.
- Treat fragmented presence and interface effects -latency, framing, interruptions, screens, and temporal disjunctions - as active compositional elements shaping movement and relationships.
- Transform communication tools (video conferencing, streaming platforms, simple online interfaces) into spaces for exchange, composition, and shared attention.
- Integrate accessibility and movement-extension technologies that enable disabled people, or individuals with restricted mobility to access movement experiences (simple interfaces, assistive technologies, body-support systems), considering these tools as creative media rather than merely technical accommodations.

References

Massimo Fusco – Corps Sonores (2021)

An immersive choreographic dispositif combining massage, listening, and sound composition. Participants are engaged in a care-based experience in which touch becomes a medium of perception and bodily transformation. The work proposes a silent and relational form of dance, where sensory experience replaces conventional spectatorial frontality.

Nans Pierson – Danse Immersive Électro (since 2024)

Explores choreography as an immersive protocol activated by its participants. Through sound, soft lighting and a carefully designed sensory environment, the work creates a space where participants can move without the pressure of being watched or judged, allowing each activation to generate a unique choreographic event. By conceiving participation as co-authorship, the project rethinks immersion as a condition for care, inclusion and collective dance-making.

Omar Rajeh – Beytna (2016)

A choreographic performance structured around a shared banquet bringing together dancers, musicians, and a cook in a collective experience with the audience. The meal becomes a compositional material in its own right, intertwining dance, music, food preparation, and conviviality within a single dispositif. By simultaneously engaging visual, olfactory, gustatory, and auditory senses, the work transforms an everyday act into a collective choreographic experience and proposes a hybrid form situated between performance, encounter, and shared meal.

Vivian Fritz Roa – GeoDanse (2015–2017)

An experimental choreographic dispositif at the intersection of dance, the humanities, and geolocation technologies. Through real-time performances, the project explores situated and connected forms of dance in which bodies interact with mapped and mediated environments, generating hybrid experiences between physical and digital space.

Eric Minh Cuong Castaing, Aloun Marchal, Marine Relinger – Parc (2022)

Explores telepresence as a choreographic mode of participation. Bringing together children with multiple disabilities, dancers and telepresence robots, the work rethinks presence, accessibility and interdependence, expanding access to artistic creation through hybrid forms of performance.

Maflohé Passedouet & Éric Monacelli – À la verticale de soi (since 2017)

A transdisciplinary research project bringing together dance, science, and technological innovation through the development of the Volting chair, conceived as both a movement-assistance device and a choreographic tool. By enabling wheelchair users to explore new ranges of movement and bodily sensations, the project investigates the relationships between body, technology, and accessibility. It demonstrates how technical dispositifs can become instruments for inclusion, artistic research, and the transformation of choreographic experience.

The background of the page is decorated with several thick, wavy, teal-colored lines that flow across the top and bottom, creating a sense of movement and fluidity. These lines are layered, with some appearing in front of others, giving a three-dimensional effect.

GESTURES OF CARE

GESTURES OF CARE

How can we act with care?

This section focuses on the concrete actions through which artistic, ethical, and ecological intentions can be translated into the everyday practices of creation, transmission, organization, and collaboration.

While the **POSTURES** section explores the values, imaginaries, and orientations that underpin choreographic practices, and **FORMATS & ARTISTIC DISPOSITIFS** examines the forms through which experiences take shape, **GESTURES OF CARE** addresses the practical conditions that enable these orientations to be enacted in the realities of artistic work.

This approach draws on ethics of care, not as an injunction to kindness or benevolence, but as an attentiveness to the interdependencies that shape artistic practices: interdependencies between people, resources, territories, institutions, temporalities, and the environments within which projects emerge.

Gestures of care concern pedagogical relationships as much as audience hospitality, modes of communication, working methods, production choices, and collaborative dynamics. They invite us to recognize that the ways we transmit, produce, collaborate, and share work are never neutral; they too participate in shaping artistic experiences.

From this perspective, care is not only about protecting or preserving. It is also about creating the conditions that allow people, practices, and projects to develop and endure over time, while acknowledging the diversity of needs, rhythms, capacities, and situations involved.

The entries gathered in this section explore different contexts in which care can be activated: transmitting, welcoming, communicating, producing, organizing, and collaborating. Each one examines how attentiveness to people, relationships, and resources can be translated into concrete practices.

These gestures do not constitute a single method or a set of procedures to be applied uniformly. Rather, they are understood as situated, adaptable, and evolving practices, shaped through engagement with specific contexts, relationships, and lived realities. They remind us that the ecology of choreographic practices is not only expressed through what is created, but also through how projects are transmitted, produced, shared, and experienced.

Translating care into practice

Although each entry focuses on a different dimension of artistic practice, they all share a common approach. Rather than prescribing a fixed methodology, the following four gestures can serve as a transversal process for translating care into practice throughout artistic projects.

GESTURES OF CARE

Listen

Begin with situated realities rather than assumptions. Care starts by listening to the people, contexts and environments involved in a project, recognising that needs, capacities and constraints are diverse, evolving and relational.

Plan

Integrate care from the outset. Accessibility, sustainability and well-being become effective when they are considered from the earliest stages of a project through realistic planning, shared responsibilities and the anticipation of resources and working conditions.

Enact

Translate intentions into everyday practice. Care becomes tangible through concrete organisational choices, clear communication, attention to working conditions and the consistent application of shared commitments throughout the process.

Reflect

Learn, adjust and remain accountable. Care is an ongoing practice of evaluation and adaptation. Revisiting processes collectively, recognising invisible labour and integrating feedback helps transform individual gestures into lasting organisational practices.



How to act with care in transmission

Learning, artistic research, and collective knowledge production

In the context of contemporary art and dance, the term 'transmission' is often preferred in relation to education and creative processes. Unlike unilateral processes, in which knowledge is considered to be transferred from the teacher, facilitator or choreographer to the students, participants or performers, the term transmission recognises these processes as more complex and multidirectional. The term implies a questioning of the hierarchical nature of the teacher/student relationship and instead emphasises its relational nature, based on exchange, embodiment and collective production of knowledge. This attitude shifts attention away from the facilitator toward the participant, foregrounding the specificity of the act of learning, as rooted in the lived experience, the temporal and spatial realities of all the people involved.

The studio, the rehearsal space, and spaces of transmission are not peripheral to artistic creation; they are among its primary environments -sites of artistic inquiry, experimentation, and creative emergence. These spaces become research ecosystems where artistic forms take shape through interactions, experimentation, improvisation, and shared experience.

By treating the workshop, the artistic laboratory, or the public encounter as the artistic situation itself - and play as its mode of experience- these practices create the conditions for genuinely individuating encounters, making artistic creation as much a relational process as an aesthetic one.

Notion 1 will focus on the conditions of learning, notion 2 on sustainable and inclusive modes of transmission. Notions 3 and 4 will focus on the content generated within processes of transmission, as opposed to section 3.ii which will focus on the content generated in the process of reception, when the work is exposed to a public. Under the influence of critical thought, performance studies have shown us that meaning emerges at the intersection between context, content and reception.

[We have decided to include the "aesthetics of access" and "aesthetics of ecology" notions in 3.ii, because their aim is to facilitate accessibility and ecological understanding during reception. However the terms are also relevant to this section for two reasons:
a. because they refer to processes carried out during rehearsal periods and
b. because they also affect the accessibility level and ecological understanding for the performers themselves..]

We don't learn in a vacuum

How can learning be facilitated by the surrounding conditions?

For centuries pedagogy has focused on the content and methods of teaching. The more recent notion of “conditions of learning” focuses on environments which are conducive to learning and does not only concern the cognitive, but also the embodied. These environments include the space itself, the emotional, physical, economic and political conditions in which the transmission process is taking place. Understanding these conditions has become increasingly important today, as the contexts in which learning takes place are undergoing profound transformations. Contemporary life, with its continual digital distractions and abundance of choices and stimuli brings this issue to the forefront with urgency.

Traditional dance education often failed to respect many of the personal boundaries that we discuss today. The notion of always reaching and pushing beyond physical and psychological limits no matter what the cost, was -and still is in many settings- not only implied but imposed on dancers. Furthermore, in most formal training settings emphasis is placed on developing and perfecting technique, rather than fostering the expression of each individual's own way of moving. Because these conditions of transmission are so deeply engrained in our collective understanding of dance it is often necessary to expressly talk about our inclusive, adaptive and attentive approach.

As dance accesses more and more diverse spaces, often not expressly designed for dance or inclusive groups of people, special attention needs to be given to the space itself. Beyond the physical characteristics of a space, the conditions of transmission are also shaped by the broader realities participants bring with them. These realities may include economic precarity, climate anxiety, social tensions, fatigue, caring responsibilities or experiences of exclusion all of which influence how people are able to participate, engage and learn. Most of the following actions provide both physical and emotional security, but conditions of learning are not about creating a single ideal environment, but about cultivating the ecological conditions that allow different people of different ages, abilities, backgrounds and experiences to participate, engage and contribute according to their own situations and capacities. When addressing disabled people, conditions of learning need to adapt to the specific access needs, sensory realities, communication methods, temporalities and ways of engaging that different disabilities may involve.

Proposed Actions

- At the beginning of any artistic process, consider the overall accessibility of the given situation (transport, information, physical access). Are there ways in which you can intervene, things you can anticipate and conversations that need to be had to ensure sustainability in the broadest possible sense?
- Consider the ecological conditions of the transmission process. What materials are being used? Are they being sourced, used, reused, upcycled or discarded in a responsible way?

How to act with care in transmission

Learning, artistic research, and collective knowledge production

- Question assumptions around productivity, efficiency and constant activity. Could waiting, observing and resting be part of the transmission process?
- Think of the group as an ecosystem rather than a collection of individuals. How are participants affecting one another's attention, confidence and learning?
- Ensure a safe and distractions-free space by giving attention to lighting, sound, floor, tactile conditions. Avoid very intense light or sound levels
- To facilitate movement and maximize visibility within a space, make sure it is clutter free and welcoming in terms of sensory stimuli. Exits should always be clearly marked.
- Biophilic materials and natural environments, can help regulate the nervous system, especially in cases of neurodivergent participants.
- At the beginning of the session clearly set out your parameters of participation (feeling free to enter and exit the space at will, to stop an activity or exercise if any discomfort is felt). If necessary make reminders during session.
- When meeting a new group, start the session in a circle for people to introduce themselves and ask them to clearly state their access needs. Then take a few minutes to prepare the space accordingly with the rest of the group.
- If possible have an extra person on hold for assistance in various situations (from visiting the bathroom, to handling an unforeseen situation).
- Keep in mind that technology can be conducive, but can also hinder learning, so use it with caution and awareness.
- Try to be aware of the socio/economic conditions of the people or locality you are working with. It may shape the response to your proposition in crucial ways.
- Try to be aware of the cultural context within which your project is situated, be prepared to adapt to it, allowing it to inform the work in directions you hadn't anticipated.

A shift towards accessible and biocentric modes of transmission

As stated in the introduction to this section, the term “transmission” alone implies a number of shifts in the relations and methods developed through the sharing of knowledge, practices and artistic worlds. Rather than a fixed curriculum, a set sequence of dance moves, or rigid teaching methods, this approach favours open, research based processes, which discover their methods “along the way” and remain open to diverse outcomes along the lines of the “Openness, Hospitality and Expanded dance” posture proposed by SEED.

Ableist assumptions about how people learn can result in exclusion, making it necessary for everyone to question and reshape their methods of transmission. Furthermore, because disabled dancers are often excluded from formal dance training, inclusive groups often feature a large range of experience and understanding of basic dance elements, composition methods and dramaturgical concepts. As a result, experience and knowledge cannot be taken for granted.

Similarly, considering the human element –isolated from its surroundings- as the only defining factor in any process, can lead to a limiting understanding of the greater implications of our artistic processes. Therefore, it is important to examine how our teaching methods shape our relationship to the living and non-living world and to remember that both sustainability and accessibility require a recognition of interdependence: between bodies, environments, communities, different forms of knowledge and modes of participation.

In any inclusive creative process, especially collaborative ones, it is important that all participants have access to the thought process that is shaping its development and the power to influence it. Bringing opportunities for feedback into the structure of a workshop or rehearsal is crucial to building a true sense of participation and access.

Proposed Actions

- Take care to reflect upon the level of consent and consciousness of presence of each participant in a transmission process. Make sure to extend this questioning to the final outcome, whether a formal or informal performance. Is everyone projecting a conscious self or is it possible that some people may be simply displayed on stage (see Melissa C. Nash’s text in references).
- Try to address different senses by giving an exercise or instruction in different ways. If you start with a physical demonstration, maybe then give an oral description of the movement and then try a hands on demonstration on someone else’s body, if you have consent.
- If a sign language interpreter is present, think of your relationship to them as a little duet, follow their pace and monitor the response of the participants.
- In multi-language environments make sure translation or sign language interpretation really work.
- When possible, work with music that supports exploration rather than imposing a fixed tempo.
- Explore the possibility of working with vibrating devices or low-frequency sound to communicate rhythm and emotion to deaf or hard of hearing dancers.

- Try communicating an idea through different mediums. Printed words, texts, images, graphs, sketches, sounds can enrich the material itself and be very helpful to different members of the group.
- Try modifying your language from an anatomical, technical vocabulary to a more poetic, metaphorical or associative one. Activate the imaginary by using images or references to other senses. As in synaesthesia, describe a sensation as a colour or a movement as a sound.
- Keep everyone active during the creation process by checking in on their understanding of the tasks and concepts. explaining and clarifying concepts.
- Be ready to adapt to specific needs or capacities of the group, even if that means abandoning a painstakingly prepared plan.
- Allow for different timings during an improvisation, task or exercise. Durations and speeds can vary. Open up to the possibility of parallel actions.
- Have more breaks and short pauses.
- Take care to reflect upon the level of consent and consciousness of presence of each participant in a transmission process. Make sure to extend this questioning to the final outcome, whether a formal or informal performance. Is everyone projecting a conscious self or is it possible that some people may be simply displayed on stage (see Melissa C. Nash's text in references).
- Try to address different senses by giving an exercise or instruction in different ways. If you start with a physical demonstration, maybe then give an oral description of the movement and then try a hands on demonstration on someone else's body, if you have consent.
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- Be ready to adapt to specific needs or capacities of the group, even if that means abandoning a painstakingly prepared plan.
- Allow for different timings during an improvisation, task or exercise. Durations and speeds can vary. Open up to the possibility of parallel actions.
- Have more breaks and short pauses.

Practices of care in dance are not just a medium

How is 'care' infused into the content of transmission?

Gentle body practices and movements refer to a set of bodily and choreographic approaches that place respect for the body, its diversity, and its environment at the core of the creative process. Emerging in particular from somatic practices, improvisation, contact improvisation, and touch-based work, these approaches prioritize listening, adaptation, relationship, and co-presence over performance, virtuosity, or the reproduction of standardized forms. They consider the body as a sensitive ecosystem, in constant interaction with other human and non-human bodies.

Practices of care, don't just propose a new way of doing things; they radically transform the content of what we do. In this sense, they are not just a medium but they become the message. In a context shaped by ecological and social transitions, these practices propose a shift in artistic paradigm. By questioning how bodies move, coexist with one another and with their environment, how they adjust, support, and transform each other, they create new definitions of dance, defying norms and challenging conventions.

More specifically, gentle body practices welcome bodies with diverse abilities, temporalities, and sensitivities, not seeking to normalize them; they support an ecology of movement, based on effort economy, attention to limits, care, and the prevention of physical and mental exhaustion; they facilitate creative processes rooted in DIY approaches, improvisation, and responsiveness to context (spaces, audiences, available resources); they deconstruct artistic hierarchies by valuing co-creation, knowledge sharing, and horizontal circulation of roles; they develop a transdisciplinary approach, intersecting dance, visual arts, somatic practices, social sciences, ecology, and transmedia forms; and they can also strengthen social bonds and cooperation.

Proposed Actions

- Validate ordinary, everyday actions and micro movements. Go back to basics. Start from zero. Don't take traditional dance knowledge for granted.
- Validate personal movement as choreographic material and subjective and embodied experience as an artistic source.
- Validate slowness, self-regulation, adaptation and avoid physical or sensory overload. Allow each individual to modulate intensity, amplitude and duration of movement.
- Use improvisation to include diverse bodies without imposing normative models. Base your practices on listening, attention to micro-variations, and continuous adjustment.
- Use improvisation as part of ecological movement practices: minimal means, adaptation to environmental conditions.
- Experiment with movement tasks inspired by ecological phenomena such as cycles, adaptation, mutation, migration or symbiosis.
- Use contact improvisation as a means to explore physical states (weight sharing, balance, falling, support, and trust), to challenge hierarchies (lifter/lifted, active/passive, able-bodied/disabled) and to adapt to different physicalities and environments.
- Consider how the space, the weather, the materials, the local ecology are shaping the content of your transmission.

How to act with care in transmission

Learning, artistic research, and collective knowledge production

- If dance traditionally privileges innovation, think of what maintenance and conservation may mean in the context of dance. What are our resources, how can they be preserved and used in a sustainable way?
- Be open to the possibility of co-creation, where rules can be negotiated, transformed, or
- suspended depending on context.
- Explore touch to shift the dominance of vision toward often marginalized senses (tactile, proprioceptive), particularly in contexts involving sensory or cognitive disabilities.
- Ensure contact improvisation and touch are practised within a strong ethical framework of consent, gradation, listening, and adaptability.
- Experiment with the idea of “movement translation”, as a means of adapting to and sharing movement with different bodies, sensibilities and perceptivenesses. The first step to translating is finding the focus of the original movement. For example a traditional plié can be perceived as a “lowering”, or a “bending”, or a “floating” movement. Participants can then respond to the instruction in their own way by, for example, lowering their gaze, or bending their elbows, or letting their torso float sideways.
- Take time to explore the natural and/or architectural elements of the space. Adopt a somatic approach, focusing on how these elements are embodied in our physical sensations, movement and general sense of being. (see more on this in section 3.2.ii)
- Explore the use of mobility aids, with care not to appropriate, but to understand how to interact with the people using them. In a space with wheelchair users, it is important to acknowledge, not only the vulnerability of the people using mobility aids, but also the vulnerability of those without them, whether non-disabled, blind or neurodivergent.
- Take time to understand how each individual experiences space, time and other bodies. For example, blind people understand space mainly through sound and touch and some neurodivergent people may find proximity to other bodies, objects or open spaces challenging due to sensory, spatial or environmental sensitivities.

Creating sustainable and inclusive narratives

How can we mobilise the personal, the collective, the imaginary and the territorial to produce new stories in dance?

Beginning from a stand point of care, whether for human diversity, social justice or the environment, inevitably influences the narratives we create. Care alters our attention, our perception, our imaginaries, and our actions within artistic processes, opening us to new definitions of art itself, of who can be an artist and of what subject matters are worthy of becoming artistic material. This creates a vast opening within dance, a field which has historically defined itself through distinction, virtuosity and exclusion. It raises questions related to bodily norms, visibility and non-normative embodied experiences.

Opening up creation processes to people who are not necessarily formally trained provides direct access to embodied, experiential, specialised and situated kinds of knowledge, that were often absent from dance. Giving space to communities that share experiences, memories and histories can strengthen social bonds and generate new forms of collective agency. Through practices like this vulnerability, dependency and interdependence are acknowledged as forms of knowledge and relation. Working with the imaginary can have profound political impact, enabling us to envision alternative futures, to cultivate hope and build resilience. Finally, shifting our attention to the local and the territorial can deepen our relationship with place, and reveal often overlooked stories embedded within landscapes, neighbourhoods and quotidian environments.

Narratives here are not understood as fixed stories, but as sensitive, relational and situated processes which create meaning, shape dramaturgies and affect ecologies. This notion may be understood as a transitional space between transmission and creation, allowing us to think of learning processes and artistic production not as separate stages, but as part of a continuous and interrelated field

Proposed Actions

- Think actively of where your transmission process is directing attention, what forms of perception you are activating, what experiences you are mobilising and what forms of collectivity you are making possible. How is meaning produced from each of these actions?
- Consider how you can make accessibility and sensory experience a dramaturgical driver, rather than a secondary adaptation.
- Question how you are orienting the imaginary. Are you making invisible realities visible, or unimagined realities imaginable? How can you expand perception and trigger the collective imagination?
- Think actively of where your transmission process is directing attention, what forms of perception you are activating, what experiences you are mobilising and what forms of collectivity you are making possible. How is meaning produced from each of these actions?
- Consider how you can make accessibility and sensory experience a dramaturgical driver, rather than a secondary adaptation.
- Question how you are orienting the imaginary. Are you making invisible realities visible, or unimagined realities imaginable? How can you expand perception and trigger the collective imagination?

How to act with care in transmission

Learning, artistic research, and collective knowledge production

- Explore different ways of eliciting, documenting and performing personal stories and testimonies, embodied memories, situated narratives, with special attention to minority and invisible experiences.
- Try using tools like interviews, field notes, diaries, letters, games, questionnaires, mapping, brainstorming, memory triggers, observation or creative response tasks to help people share and document their stories, memories or situated narratives.
- Take care of how you deal with intimate or personal information. How do you frame the research and how do you deal with consent? How will the information be shared or used in the context of your process?
- Consider the relationship between personal and collective experience and memory. Are there tensions there which create meaning? What narratives are we producing collectively? How are relationships within the group affected by the emerging dramaturgies?
- Consider the relationship between the personal and the situated. What relationship to the place is emerging? How is the local being anchored and how are geographies being explored?
- Explore references, alternative sources of knowledge and context as a means of feeding your process. A broader commitment to sustainability and accessibility, may lead you to critical and ecological thinking, scientific or technical knowledge, care practices, situated knowledge and cultural contexts.
- Question where lived experience intersects with theoretical references. What meaning does this juxtaposition create in itself?

References

Giles Perring - The Facilitation of Learning-Disabled Arts (2005)

This text reflects on the collaboration between learning-disabled and non disabled artists, raising questions about authorship, artistic agency and fair representation. Drawing on research conducted in the 1990s in the UK, Perring contributes to this discussion, highlighting the lack of academic and methodological foundations in the field at the time.

Maria Papadopoulou, Medie Megas - Lets Play! (2025)

A reflective text on the research process of the “Cops & Robbers” performance, currently being created by learning-disabled and autistic choreographer Manolis Saridakis, his creative partner Medie Megas and four dancers. It refers to how achieving equitable participation of the performers actually produced an “aesthetics of access” for the piece.

Holland Dance Festival / Stopgap Dance Company

These two online video courses are among the few resources on inclusive dance teaching available online. They were developed by Stopgap, a UK company fully dedicated to inclusive dance: [Inclusive Dance Teaching](#), [Teacher Training Course](#).

Mathieu Bouvier, Loïc Touzé – Fabulatory Techniques in Live Arts research (2023-25)

A research project focusing on studio-based practices of exchange, transmission, and knowledge-sharing in the performing arts. It explores “fabulatory techniques” as experimental devices that generate collective individuation processes and new modes of participation in artistic practice, in dialogue with ecological and political concerns.

Kate Morales - The Big Welcome (2021)

A living and adaptable welcoming text originating from the Mycelium School (2013–2016) and developed through multiple gatherings and contexts. It functions as an evolving performative tool for collective hospitality, care, and relational grounding, and is openly shared as a modifiable resource within a gift economy logic.

Busselle, Kaplan & Yates - The ethics of care in pedagogy and performance: Intersections with disability justice, intimacy work, and Theatre of the Oppressed (2022)

Explores how ethics of care operate within pedagogical and performance contexts, linking disability justice, relational/intimacy practices, and participatory theatre methodologies. The article highlights care as a structural and embodied practice that shapes collaborative learning environments and performance-making processes.

Boris Charmatz – BOCAL, Nomadic and Temporary School (2003–4)

Developed as part of a research residency at the National Centre for Dance, BOCAL was a travelling school bringing together artists and students to reflect on the relationships between pedagogy, artistic creation and collective experimentation. Within the project transmission, research and everyday life became components of a shared artistic process.



How to act with care in performance

Shaping audience experience through care, participation, accessibility, and shared meaning

This section focuses on the experience of reception, the moment in which the work encounters its audience. If the previous section focused on how care can be applied to the creation or transmission processes, this section shifts attention to how the audience's experience, participation and interpretation can be shaped by practices of care. As artists, how can we make this meeting an act of care?

Contemporary performance continually challenges the idea that reception is a passive process. Artists seek ways to activate spectators and the diversity of these methods can create new pathways for audiences with different backgrounds, experiences and identities to connect to the work. The section explores these encounters from three interconnected perspectives: the conditions of audience engagement, specific services which can enhance accessibility and sustainability, and the integration of care into the content itself.

Performance conditions, relational shifts and situated hospitality

How is spectatorship and participation shaped in the lived conditions of performance? In order for a person to experience a work of art, a number of conditions need to be realised in advance. They need find out about the event, pay for the ticket, transport themselves to the venue, enter the theatre, feel safe and comfortable during the performance, exit if necessary, navigate within the performance space, give feedback on their experience and transport themselves back home. The focus of this section will be on the conditions of the actual performance, meaning its situated reality, its temporal characteristics and its modes of engagement.

This focus complements the reflections developed in 3.ii. Participatory Forms & Shared Experiences which address the structural and compositional frameworks of participation. Here, however, the emphasis is not on the design of participatory formats themselves, but on the lived conditions through which participation and co-presence are actually experienced in the moment of performance. Performance is understood here as a situated relational environment rather than a fixed form or event. Its conditions of appearance - temporal framing, sensory composition and spatial organisation - actively participate in shaping how attention, presence and interaction are experienced. Within this perspective, performance is not defined solely by representation or interpretation, but by the quality of the encounter it makes possible. The relationship between performers, space and audience is continuously negotiated through the way the work is temporally and sensorially composed.

These conditions do not operate as neutral frameworks. They shape the density of attention, the modes of perception and the possible forms of engagement, opening or limiting different ways of being present within the same situation. In this sense, performance becomes a relational field where hospitality is embedded in the very construction of the experience, rather than added as an external layer.

Proposed Actions

- Consider the performance as a more permeable and fluid event. Rather than time of the performance being defined by “lights on” and “black out”, the beginning and end may be softer, allowing people to take time to adjust to the conditions of the piece, be introduced to some of its main elements, maybe even get to know the performers.
- If the space allows it, consider the possibility of more flexible and comfortable seating. This may mean, different kinds of chairs, sofas, poofs, little tables and chairs, which often goes with consumption of drinks or food.
- For many people entering and exiting the performance space freely is a real condition of engagement and may be a determining factor for whether they attend a performance or not.
- Flexible, doesn’t necessarily mean rule free. Make sure you are explicit about the areas of flexibility and the rules, before your work begins.
- Move towards softer lighting conditions, reducing the contrast between the stage and the audience area. Minimise sudden light changes and avoid the use of strobe effects. Reflect on how lighting can support attention and presence.
- Consider a softer and more predictable sound environment and generally question the role of sensory intensity within the work.

Equitable and sustainable spectatorship and participation / accessibility services

What happens in the moment when the outcome of a creative process meets the audience?

The needs of a performance in terms of energy, materials and labour, alongside the access needs of the audience, are connected to a series of artistic decisions regarding the scenography, lighting, spatial organisation and the overall performance setting. These might seem like purely aesthetic decisions on the surface, but they have major political implications, as they impact the level of sustainability and accessibility of a performance. It is not always the case, but often the actions needed to fulfil these two objectives are in alignment. Performances which adhere to the 1.i “slow and reduced” posture, with softer lights and sounds, more minimalistic, less cluttered sets and more relaxed performance conditions are often more environmentally sustainable and more inclusive. There are however cases in which the technology used to make a performance accessible may not be sustainable, or others in which a sustainable practice (like walking in the woods) may not be at all accessible to certain groups of people.

It is very important to bring audiences into this way of thinking, as festival programming often prioritises large-scale performances, with high-tech lighting and special effects, elaborate sets and costumes, based on assumptions around audience expectations and marketability. Unfortunately these choices reinforce production models which are unsustainable and often inaccessible, creating a vicious circle of problematic practices. Also, dance has traditionally privileged novelty and productivity, so valuing maintenance, recovery and continuity may also go against marketing aims and audience. These practices challenge the tendency to privilege novelty and productivity above all else, recognising maintenance, recovery and continuity as valuable artistic actions.

In recent years an increasing number of cultural institutions have sought to render their productions accessible to wider audiences. As we have seen across this toolbox accessibility is a principle rather than a set of known practices, working on every different level of production, creation, dissemination and reception. The tools, services, and methodologies described below constitute the most established accessibility practices in performance contexts, however they by no means exhaust the question of accessibility. Accessibility tools vary depending on the specific performance conditions and - most importantly - the type of disability they are intended to address. They are often developed and applied after a performance has been finalized, typically treated as supplementary services for disabled audience members rather than as integral or creative components of the performance itself. This disconnect - between accessibility services and the artistic process - often results in tools that are misaligned with the performance's aesthetics. They can inadvertently distract both disabled and non-disabled audiences or even fail to effectively and equitably convey the performance's content in a dignified manner. This conflict is sometimes referred to as “accessibility versus aesthetics.”

Equitable and sustainable spectatorship and participation / accessibility services

Although this toolbox strongly advocates for the integration of accessibility measures as creative elements within the artistic process from the outset (see chapter 4.1.iii), we recognize that this may not always be feasible due to limitations in knowledge, time, or resources. It is essential that these tools and methodologies are applied by well-equipped professionals, working in close collaboration with the creative and production teams, and - crucially - with the involvement of end-users to ensure their effectiveness and dignified application. Finally, it is important to acknowledge that it is impossible to make a performance 100% accessible or sustainable.

Proposed Actions

- Rethink elements like the lighting, the sets, the costumes and the overall setting of a performance, touches upon both questions of sustainability and environmental responsibility, as well as questions of accessibility.
- Try to work with “aesthetics of access” throughout the process. If this has not been possible consider accessibility tools.
- Connect to well-equipped professionals and work in close collaboration with them (and the production team) for as long as possible. Accessibility tools must respect both to the performance itself and the audience.
- Be realistic in your aims. It is better to apply one or two tools effectively, than many ineffectively.
- Always try to test the tools’ effectiveness by inviting end-users to rehearsals and listening to their feedback.
- Organise tactile tours: pre-show tours offering hands-on exploration of stage sets, props, and costumes.
- Develop an audio description: live or recorded narration describing visual elements during the performance.
- Create accessible prints: large print, braille, and tactile performance materials.
- Provide sign language interpretation: on-stage or video-based interpreters conveying spoken content.
- Offer supertitles / captions: text displayed live or pre-synced with dialogue and sound cues.
- Incorporate visual sound waveforms (graphical representations of sound patterns) or vibrations (with vibrating devices or low-frequency sound to communicate rhythm and emotion).
- Favour sensory-friendly performance formats (particularly for neurodivergent audiences): adapt the environment by reducing sensory overload and offering adjusted conditions of reception. This could be developed further through the use of sensory kits (see Part 2).

Aesthetics of access and aesthetics of ecology

How can the performance itself enact the principles of access and sustainability? can a performance's content be conveyed with care?

This section focuses on the concept of an 'aesthetics of access', a term which emerged over recent decades to describe an alternative to more established accessibility services such as audio description and surtitles. 'Aesthetics of access' have been included in notion 3 rather than notion 2 (which approaches accessibility in a more technical way), because its integration into the rehearsal and creative process, has the potential to profoundly shape the content and the form of the work itself.

The term refers to practices that consciously incorporate accessibility tools into the fabric of the performance itself, from the outset of the creative process. Rather than being added at the end as an afterthought, access is explored intentionally and in close relation to the specific work's performers, themes and context. What is implied here, is that this approach may enrich the creative process, lead to artistic experimentation, discovery and innovative dramaturgical practices and solutions. Most often these practices have in common an attempt to 'translate' stimuli from one sense to another, ie. sound into image and touch and image into sound and touch.

Accordingly, the term "aesthetics of ecology" is a term used by many artists, architects and scholars to refer to practices that adhere to ecological and social sustainability principles. These practices shift their attention from the artwork as an object to the artwork as the set of relations it enacts and sustains. Here, the artwork is understood as something that functions ecologically: it is shaped by interdependence between different elements. This approach values processes, relations and transformations over fixed forms, and works with attention, adaptation and uncertainty as creative conditions. An aesthetics of ecology and sustainable also implies coherence between artistic form and conditions of production, including material choices, collaboration modes and ecological impact. It is important to make a distinction between art which is about access or ecology and art which actually enacts accessible or ecological principles, raising awareness around these themes on a deeper level.

Proposed Actions

- Rethink the entire creative process through the accessibility perspective.
- Experiment with ways in which you can make words and sounds visible (for a deaf or hard of hearing audience). This could include words written on paper, signs, boards or tech based solutions like led signs, projections of sound waves, screens etc.
- Make interpretation into sign language part of everyday rehearsal: try role exchanging: interpreters as dancers and actors, dancers and actors as interpreters.
- Integrate audio description into script itself.
- Try to incorporate sound into movement, costumes and set design.
- Introduce tactile elements into the performance experience.
- Rethink the entire creative process through the sustainability perspective.
- Consider working in one place rather than continually moving between residencies and programming extensive touring. What artistic possibilities emerge from developing long-term relationships with a landscape or a community?



How to act with care in performance

Shaping audience experience through care, participation, accessibility, and shared meaning

- Explore how your work relates to the outdoor or indoor environment. How does the space in which it is taking place generate meaning and new experiences for the audience?
- Draw on local knowledge, histories and memories. How can specificity strengthen the relevance of the work?
- Investigate the complexity and interconnectedness of ecosystems. How can choreography do justice to these relations without oversimplifying.
- Consider how your performance is enacting ecological relations: between humans and non-humans, present and future generations, local and global scales, production and consumption.
- Experiment with shifting attention away from the human, towards a more biocentric perspective. How may a living being, a natural phenomena, or a geological feature become a source for choreographic thinking?

Creating entry points into sustainable and accessible narratives

How can we overcome barriers to participation and understanding?

How can performance experiences promote ecological and social sustainability awareness?

Creative processes develop their own narratives, but these narratives will take final shape, will change, transform or even be disrupted, when they are shared with the audience. In the co-presence of performers and audiences, the spatial, temporal and relational conditions of the performance, merge with the spatial, temporal and relational realities of each member of the audience, and the audience as a collective unit.

During performance the lived reality of the performance and the performers collides with the lived reality of the audience. Audiences can relate to a performance through identification, witnessing, sensory resonance, critical reflection, participation, imagination, social interaction or aesthetic appreciation. The more these modes of relating are expanded, the more welcoming the performance will be to diverse audiences.

Accessible content is an important element of accessibility in performance. As contemporary dance is often considered elitist, obscure and intimidating in terms of its themes, forms and modes of performance, the idea of 'entry points' can be very useful in examining the accessibility of a performance's content. For this reason providing different entry points to members of the audience who perhaps haven't had much exposure to contemporary dance can be really important. These can be located prior to performance, or can be elements in the actual performance which create more direct contact with the audience. They can be cognitive, emotional, sensory, relational, participatory, or based on the imaginary and they create a pathway into the content of the performance. They may also emerge through the dramaturgy itself, for example through embodied experience, compositional principles or forms of attention and reflection. Contemporary dramaturgy often constructs meaning through multiple relational layers rather than through a single linear narrative. Entry points therefore do not simply explain a performance; they offer different ways for audiences to engage with the multiple layers through which meaning is constructed.

Creating multiple entry points into a performance is both an accessibility and a sustainability strategy. It enables diverse audiences to connect with the work through their own experiences, while fostering meaningful and lasting relationships between artistic practices, communities, and contexts.

These entry points often emerge directly from the creative process itself: a guiding question, an embodied experience, a compositional principle, an imaginary, a methodological device or a conceptual framework

Proposed Actions

- When thinking about entry points ask: Who is the intended audience? Does it reflect a particular social, cultural or demographic profile? Where will the performance take place and in what context (urban or rural, large institutional theatre or neighbourhood venue)?
- Consider ways to adapt and relate to, or expand on your audience's lived and embodied experience.

How to act with care in performance

Shaping audience experience through care, participation, accessibility, and shared meaning

- Reflect on what generated the work in the first place. Was it a question, an image, a bodily experience, a place, a relationship, a compositional principle or a conceptual reference? Could sharing this point of departure become an entry point for your audience?
- Consider a pre-show talk, workshop, exhibition or other activity related to the content of the performance. In this context:
 - Share mind maps, drafts of structures, dramaturgical diagrams or any visual material that might provide access to the thought process behind the piece.
 - Share a task or a question you used in your creative process. It can be very exciting for audience members to experience a task previously proposed to the dancers or actors and then to see the stage result of that process.
 - Give the audience a tactile or body experience that will help them identify with the dancer's experience. For example, a mobile set which affects one's movement, or a particular element or object which it is interesting to experience, or a technological element which they can use like a VR mask.
 - Try sharing materials from the period of creation. These could be interviews, field notes, diaries, letters, games, questionnaires, mapping, brainstorming, memory triggers, observation or creative response. Could these materials be expanded by making this a more interactive process?
- If your narrative is situated, how will the audience relate to the specific spaces/places, stories you are exploring? Are they familiar with them? Consider facilitating a similar exploration process for them, by instigating a memory, story or response of their own. This could be done by asking a question, or instigating a discussion during the performance, giving the audience space and time to write, record or convey in some way a personal experience, memory or thought.
- Think actively of where the performance is directing the audience's attention. What forms of perception it is activating? What experiences it is mobilising and what forms of collectivity is it making possible. For example, create a collective tactile experience or like Sindri Runuddes (see references).
- Invite audience members to enter the work through different modes of attention. Some may follow movement qualities, others relationships, images, sounds, spatial compositions or personal memories. A performance does not require a single mode of understanding.
- Consider the scope of the imaginary in the specific performance context. What is visible and invisible / imagined and imaginable here and now? How can this collective experience of imagining be rendered safe and constructive for the audience?
- If you believe the content to be triggering in any way, prepare the audience for the themes that will be explored in the performance through the program text and an introduction to the performance. Lay out all the conditions of participation clearly. Apply care to your time planning: allow extra time for pauses, adjust duration and time frames sensitively.
- How will politics of visibility function in the performance? What impact may the shift in dominant representations have on the audience? Are you creating a safe space for vulnerability, trauma and fragmentation to emerge and be expressed?

How to act with care in performance

Shaping audience experience through care, participation, accessibility, and shared meaning

- How is the dramaturgy making alternative forms of relation to the living possible? What is the audience's experience and understanding of ecological interdependence and how may these shift through the performance?
- How are you communicating your commitments to sustainability and continuance to your audience?
- Within the work itself, other entry points may be joy, emotion and humour; elements that audience can identify with personally or collectively; familiar objects, characters or ideas that are reflected within the work.
- What is your audiences relationship to your references? What knowledge are you taking for granted? How can you convey this knowledge through the performance to make it accessible? How familiar are they with critical and ecological thinking and scientific or technical knowledge?
- Question where does the audiences lived experience intersect with the theoretical references. What meaning does this juxtaposition create in itself?

References

Ann Cooper Albright – Moving Across Difference: Dance and Disability (1997)

A classic text that examines how professional dance has idealized the image of the able-bodied disciplined, virtuosic and aesthetically pleasing dancer and how disabled dancers and choreographers have worked to subvert this image and challenge norms in dance.

Dan Daw Creative Projects – The Dan Daw Show (2021)

The video explains how the show was built around the principles of access, care and consent and guides us through the Pre-Show Access feature of the performance.

Sindri Runuddes - A Sensorial Lecture, Skånes Dansteater (2022)

The podcast refers to the tactile experience offered to the audience of the performance and the use of sound producing materials.

Katie Mitchell, Nina Segal & Melanie Wilson – Cow | Deer (2025)

An immersive performance that invites audiences into more-than-human perspectives through sound and sensory experience alone. Rather than relying on verbal narration, it constructs meaning through embodied perception and environmental listening, illustrating how dramaturgy can create ecological entry points grounded in sensory memory, imagination and relational modes of attention.

Jérôme Bel – Disabled Theater (2012)

Created in collaboration with the professional actors of Theater HORA, Disabled Theater challenges dominant norms of virtuosity, authorship and representation. Through a clear compositional structure, it creates multiple entry points into the performance while foregrounding the identities, voices and presence of performers with learning disabilities. The work exemplifies an aesthetics of access, using dramaturgy to question who is recognised as an artist, whose bodies become visible, and what forms of presence and knowledge contemporary dance values.

Dalibor Šandor, Xavier Le Roy, Per.Art – We Are Not Monsters (2019)

Led by Dalibor Šandor, a Serbian learning disabled performer and director, 'We Are Not Monsters' was commissioned through the Europe Beyond Access programme. Performed against the backdrop of the permanent collection at the Matica Srpska Gallery in Novi Sad, the work reflects on how art is legitimised within a national canon, who is recognised as an artist and how society traditionally understands and represents disability.

Claire Cunningham – Thank You Very Much (2020)

'Thank You Very Much' is a relaxed performance by disabled choreographer Claire Cunningham, which explores impersonation, identity and acceptance through the phenomenon of Elvis Presley tribute artists. The work exemplifies how humour and references to popular culture can serve as entry points for a wide audience, while prompting reflection on disability, performance and belonging. See also this insightful [video interview](#) with the artist.



How to act with care in communication

Communication that is fair and more responsive to environmental, social and societal issues

Communication is an essential dimension of choreographic practices. It is not limited to the promotion or dissemination of projects: it actively contributes to the conditions of access, understanding, and participation in artistic works. Communicating with care means paying attention to how information circulates, who is able to access it, which formats are used, and the effects produced by the narratives being shared.

From an ecological, social, and inclusive perspective, communication can be understood as a relational practice. It involves making information accessible, diversifying modes of communication, and limiting both exclusion and information overload. Careful communication does not aim only to transmit information, but to create the conditions for a more equitable encounter between works, people, and the contexts in which they circulate.

This approach aligns with the principles of responsible communication. As Valérie Martin and Mathieu Jahnich emphasise in *Le Guide de la communication responsable* (ADEME, 2022), it is necessary to develop “a form of communication that is more attuned to environmental issues and more attentive to the needs of the inhabitants of our planet”, one that questions both the content disseminated and the methods by which it is disseminated. According to the authors, responsible communication rests on four complementary pillars: the dissemination of responsible messages, free from greenwashing and stereotypes and conveying inspiring alternative narratives; the eco-socio-environmental design of communication materials; sincere, co-constructed dialogue with stakeholders; and, finally, the pursuit of effectiveness based on the optimisation of resources and respect for people.

From this perspective, accessible, inclusive and sustainable communication becomes an essential lever for transforming cultural practices.

Clear information on accessibility

Accessibility encompasses equal access to digital information and services. A clear legal framework governs these obligations in France through the General Framework for Improving Accessibility (RGAA).

Accessibility therefore applies to all forms of communication in order to benefit a wide audience. It also enhances the effectiveness of the message by improving the clarity and comprehensibility of the information provided.

It is also necessary to provide information relating to accessibility, which must itself be clear, provided in advance and easy to find, understand and use independently. It must enable people to anticipate the conditions, assess their needs and make informed decisions about their participation without having to constantly ask for clarification. This may include step-free access, accessible toilets, seating options, transport arrangements, subtitling, interpreting, flexible arrangements, sensory environments, available support and contact details for any accessibility-related enquiries, as well as transparent communication about any potential barriers or limitations.

More than just a technical requirement, information on accessibility is a practice of inclusion. It promotes independence, reduces uncertainty and enables people to decide how they wish to participate, based on reliable information. It must be integrated into all communication channels and formats, thereby making access visible, anticipated and an integral part of the overall communication design.

Proposed Actions

- Compile and share comprehensive accessibility information for all events, workshops, and artistic performances well in advance, enabling participants to prepare, make informed decisions, and request accommodations if needed.
- Clearly describe both the available accessibility provisions and any existing barriers or limitations. Include practical information such as transport, step-free access, toilets, seating, sensory conditions, captioning, sign language interpretation, and available support services.
- For artistic performances, provide essential information including duration (with or without an interval), communication modes (auditory, visual, text-based), and staging elements (e.g., loud sounds, flashing lights, haze, audience interaction) that may affect audience members. To this end, prepare a summary document for each artistic project and share it with the host venue so that it can be communicated to the designated accessibility contact person and published on the venue's website and ticketing platform.
- Designate a contact person for accessibility questions and accommodation requests.
- Provide multiple contact options, such as telephone, email, SMS/text messaging, and online forms, to accommodate different communication preferences and access needs.

Multimodal communication

Multimodal and accessible communication involves presenting information in several complementary formats to ensure that all users, regardless of their abilities, language skills or literacy level, can access, understand and interact with the content. It is based on the principles of inclusive design, universal design and digital accessibility, thereby promoting equal access to information and participation.

Multimodal communication can combine text, images, sound, movement, diagrams, captions, audio description, sign language, tactile elements and embodied forms of explanation. It also takes into account different levels of digital access, literacy and familiarity with artistic or institutional language.

The FALC method ('Easy to Read') brings together several modes of communication, such as simplified images and text.

This practice involves writing and laying out documents in such a way as to make them accessible to as many people as possible. It helps anyone with cognitive difficulties to understand texts more easily, whether they are young children, older people or people who speak another language. This method of creation and transcription can be applied to all types of documents: from employment contracts to portfolios of creative work.

Digital communication, which is becoming increasingly widespread, must also be accessible and environmentally friendly by ensuring that online content can be used and understood by diverse audiences, whilst minimising its environmental impact. It can promote accessibility through clear structure, readable formats, captions, alternative text, responsive design and consideration of different devices, languages and access needs. At the same time, such communication can also be designed to reduce the digital footprint by limiting unnecessary data usage, optimising file sizes, avoiding redundancies and choosing more sustainable tools, platforms and workflows.

Proposed Actions

- Design communication materials that are both accessible (appropriate colour contrast, readable font size, clear typography) and environmentally sustainable (thoughtful use of colours, reduced printing, responsible material choices).
- Provide communication materials in multiple accessible formats, such as alternative text for images, captions and transcripts for audiovisual content, sign language interpretation, and Easy-to-Read versions.
- Provide translations into French Sign Language (or other sign languages, depending on the context), particularly for key information relating to the works, participation conditions, and visitor experiences.
- Optimise graphic choices with :
 - Format materials to reduce the consumption of paper, ink and electricity.
 - For paper formats, choose certified and/or recycled paper, lower-impact inks, and adjust print quantities.
 - For digital formats, prioritise useful, high-quality content, limit file sizes, and choose green and secure hosting providers.
 - Follow the standards of the French General Register for Accessibility Improvement (RGAA), European standard EN 301 549, and the W3C accessibility guidelines.

Inclusive language

Inclusive language recognises the diversity of bodies, identities, experiences, cultures and ways of being. It respects self-identification, pronouns, preferred terminology and linguistic realities, whilst avoiding exclusionary language.

Inclusive communication challenges preconceptions, recognises the diversity of lived experiences and makes room for complexity, plurality and change. It avoids stigmatisation and stereotypes whilst remaining mindful of how language can reinforce or challenge power dynamics.

It is also relational: inclusion is not just about word choice, but also about the people we address, those who are represented, those who are invited to participate, and those whose knowledge is valued. This may include multilingual communication, culturally sensitive approaches and opportunities for dialogue and co-creation.

Because language shapes a sense of belonging and participation, inclusive language is a fundamental practice of kindness, fostering safer, more respectful and more equitable environments.

This approach, applied to both written and spoken communication, comprises a set of techniques and practices designed to ensure that texts are accessible and comprehensible. In order to communicate as accurately as possible with artistic and technical teams, as well as with the public, it is essential to adopt this approach, which will help to strengthen the consistency of our actions.

In writing, it is customary to use the middle dot, which looks like this: ‘·’. This is a typographical symbol that helps to ensure that women, men and non-binary people are equally visible. It is also an abbreviation for paired terms.

Proposed Actions

- Establish inclusive language guidelines that respect self-identification, pronouns, and community-preferred terminology.
- Use person-centred language, reflecting how individuals and communities describe themselves, and avoid outdated, stigmatizing, or exclusionary terms.
- Use plain language and avoid unnecessary jargon, acronyms, and institutional terminology to ensure clarity and accessibility.
- Ensure communication is culturally and linguistically inclusive by providing multilingual content where appropriate and feasible.
- The midpoint may not be accessible to everyone, particularly on digital platforms. In this case, we recommend prioritising expressions consisting of two terms, such as "actors and actresses", or using gender-neutral words such as "artist", to ensure compatibility with screen readers.

Communication Sobriety

Effective communication cannot be measured solely by the quantity of information produced and disseminated. In an age of information overload, a restrained approach to communication encourages us to prioritise clarity, relevance and consistency rather than the accumulation of content.

Responsible communication meets communication objectives (visibility, interaction, awareness-raising, sales, etc.), whilst taking social and environmental emergencies into account. In this sense, it is essential to reflect on the act of communicating: when is it appropriate to do so? What is the trigger that determines whether communication is relevant?

Ultimately, it is about taking responsibility for what we communicate. Any creation of content, any intervention or any marketing material has social, environmental and even political impacts. Responsibility, sincerity and transparency lie at the heart of this approach.

This approach applies equally to both print and digital media. It can take the form of eco-designing documents, choosing formats suited to actual uses, limiting large files, or even considering the quantities produced and distributed.

A minimalist approach to communication is therefore part of an ecological strategy aimed at reducing material and energy impacts, whilst often improving the clarity and effectiveness of messages.

Proposed Actions

- Design messages as situated forms of address. Adapt tone, vocabulary, and information density according to the intended audiences, understanding communication as a relation rather than a simple act of transmission.
- Develop "sensitive translations" of information by transforming the same content into multiple perceptual forms (e.g., text, pictograms, audio narration, visual mapping).
- Design non-linear information pathways that allow users to navigate information according to their needs (mapping systems, modular menus, contextual hyperlinks).
- Adopting a methodological approach to editorial judgement (proposed by Ferréole Lespinasse):
 - Assessing relevance: when should information be published? What are the public interest objectives? Are digital media necessary to achieve these objectives?
 - Questioning its usefulness: is this content useful to the public? Does this content help me achieve my own objectives? Is this content specific or original?
 - Determine the format: is the format the most effective and understandable for users, whilst being as streamlined as possible?
 - Ensure the quality of the information: is the level of detail appropriate to the public's needs? Is the content written in plain language? Is the content actionable? Is the content accessible? Is the language used inclusive?
 - Monitor the content lifecycle: is the content being used? Is the content being updated? Is its lifecycle planned?
 - Carry out ongoing evaluation: is the content still useful, actionable and being used? Is the format still appropriate? Is the content up to date?

Reflective Evaluation

Reflective evaluation is a principle of self-assessment whereby we are encouraged to examine our actions, thoughts, emotions and decision-making, with the aim of improving our practices. In terms of communication, this involves observing and analysing the effects of the tools used and the information produced and disseminated, and then adapting our materials and practices over time.

The aim is to adapt one's communication practices in line with different contexts, needs and the nature of projects, as part of a process of continuous improvement.

This reflective approach can take several forms: gathering feedback and testimonials, assessing the accessibility of communication materials, observing how audiences actually use them, or noting any difficulties encountered.

Proposed Actions

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References

Stopgap Dance Company

Stopgap's work extends beyond making performances accessible to also encompass the ways they are communicated and documented. The company develops educational resources, videos, digital content, and mediation tools designed to meet the needs of diverse audiences.

Lucas Aloyse Fritz – crip-FALC, Landing Zones, Picto-Crip, The Manifesto of Vandal Writing: When Easy Read Enters the University (since 2024)

Lucas Aloyse Fritz develops research-creation projects at the intersection of accessibility, neurodiversity, ecology, and artistic practice. Through crip-FALC, he proposes a critical reinterpretation of Easy Read, understood not merely as a tool for simplification but as a practice of writing, translation, and collective creation capable of transforming communication norms.

Mara Mills & Jonathan Sterne – "Dismediation: Three Proposals, Six Tactics," in Disability Media Studies (2017)

The authors introduce the concept of dismediation to understand media and disability as mutually constitutive. Rather than viewing technologies as neutral tools to which accessibility features can simply be added, they argue that media themselves shape the norms of communication, perception, and participation. Their work encourages the design of communication and mediation dispositifs that integrate accessibility from the outset by questioning media systems themselves rather than adapting them retrospectively.

Inclusion Europe – Information for All: European Standards for Making Information Easy to Read and Understand (2009)

A foundational text on Easy Read communication. It presents principles for writing, structuring, and presenting information in ways that make it accessible to a broad range of audiences.

W3C – Web Content Accessibility Guidelines (WCAG)

The international reference framework for digital accessibility. It provides essential guidance for designing inclusive digital communication and online content.

Center for Inclusive Design. Inclusive Design Principles

A set of principles that guide the creation of products and communication that are usable by as many people as possible, without the need for adaptation. They emphasise flexibility, clarity, and recognition of user diversity, ensuring that design responds to a wide range of abilities, contexts, and ways of engaging.

European Disability Forum. Guidelines on Accessible Communication

Guidelines that outline how organisations can ensure communication is accessible to persons with disabilities. They focus on clear language, multiple formats, accessible digital content, and the removal of barriers in information delivery, promoting equal access to communication in public and organisational contexts.



How to act with care in production

Enabling Artistic Creation through Responsible Organisation

Production is itself a choreographic act. Beyond budgets, schedules and logistics, production organises the conditions under which artistic work becomes possible: how people collaborate, how resources circulate, how projects travel, and how time is shared. Acting with care in production means recognising that these organisational choices are never neutral, but actively shape the social and ecological impact of a project.

Rather than opposing artistic quality to environmental or human concerns, a caring production approach seeks to articulate them. It supports production models that are attentive to working conditions, resource use, mobility of artists, technical teams, and audiences, building management, purchasing management and local contexts, while remaining flexible enough to adapt to the realities of each project. In this sense, production becomes a practice of care by actively identifying and proposing solutions that enable artistic intentions to be realised under environmentally responsible, socially sustainable and context-sensitive conditions.

Within this framework, eco-design and accessibility are understood not only as artistic or dramaturgical concerns, but also as production responsibilities.

Production plays a key role in supporting artists in developing eco-designed and accessible approaches, by providing resources, technical guidance, and access to existing tools, networks and expertise. It also contributes to informing and preparing partners and audiences by clarifying the intentions behind spatial, technical and communicational choices, and by fostering a shared understanding of accessibility and ecological responsibility as part of the artistic process.

Create eco-designed and accessible projects

These two concepts must be taken into account right from the start of an artistic project. They do not merely concern aesthetic choices or dramaturgical concerns, but influence structural conditions of production: the design, production, dissemination and audience experience. When integrated from the very start, they enable the creation of projects that are more sustainable, more inclusive and easier to produce and stage.

Eco-design involves reducing a project's environmental impact throughout its entire life cycle, from the design stage right through to the end of life of sets, costumes, equipment or any other production element.

It encourages the use of lightweight, modular and adaptable set designs; the use of recycled, reused or readily available materials; the minimisation of technical and energy requirements as well as transport; and planning ahead for the dismantling, storage, reuse or recycling of the elements produced. Considering these issues at an early stage enables environmental constraints to be integrated into the creative process and turns simplicity into a creative resource.

Accessibility, for its part, involves making the work and its surroundings accessible to as many people as possible.

It is based on an accessibility chain which includes, in particular, clear information prior to attendance, easy access to venues and appropriate signage, information on transport and ticket prices, resources or facilities tailored to the needs of audiences, as well as performances designed to be accessible. The aim is to ensure a seamless experience, from the initial information right through to attending the performance.

Production teams have a key role to play in linking these two approaches. They ensure that eco-design and accessibility are integrated from the project planning stage onwards, and then coordinate their implementation with all partners.

They also help to communicate the choices made to teams and partners, inform the public about the measures put in place, and highlight the project's commitments to the ecological transition and inclusion. In doing so, they contribute to building a shared understanding of these practices as part of a broader ethical and collective value system.

Eco-design and accessibility are not additional steps to be added to the project; they are working principles that underpin the entire creative and production process. By integrating them from the outset, they enhance the quality, feasibility and inclusivity of artistic projects.

Proposed Actions

- Incorporating eco-design and accessibility from the earliest stages of design: addressing these aspects during initial discussions with artists, technical teams, venues and partners, before design choices or technical decisions are finalised. e collaborators to foster collective learning and continuous improvement.
- Communicate transparently about eco-design and accessibility choices: inform partners and the public about the environmental and accessibility principles guiding the project, making these choices visible as part of the artistic and production process.
- Document and share production practices: record the eco-design and accessibility solutions developed throughout the project and share them with future collaborators to foster collective learning and continuous improvement.

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- Anticipate the life cycle of sets and works of art: Prioritise design and production choices that are lightweight, modular and reusable; encourage production decisions that reduce environmental impact by facilitating transport, repair, reuse and long-term circulation. To achieve this, take the time to plan each stage and explore all possibilities so that you can make informed choices and avoid hasty decisions; consider the best approach to take account of every stage in the life cycle of your creation: from design and procurement, through production and transport, right up to the end of its useful life. Take the time to explore all possibilities and the impact of each action so that you can make the right choices, and act thoughtfully rather than in haste.
- Coordinate accessibility throughout the audience's journey (accessibility chain):
 - Develop information packs for the public: clear resources to consult before the visit, combining practical information, accessibility details, maps, visual aids and advice to prepare the public for the experience.
 - Plan for accessibility beyond the performance itself by taking into account wayfinding, ticketing, pricing, transport, reception, signage and the accessibility services available.
 - Use an accessibility coordination sheet to centralise this information for production teams, performance venues and the public.

Rethink mobility

Mobility is not just about the movement of artists, works of art or production teams. It influences the way in which projects are conceived, produced, presented and experienced. Rethinking mobility involves examining the necessity, frequency and conditions of such travel in order to reduce its environmental impact whilst improving accessibility. Rethinking mobility means questioning the necessity, rhythm and conditions of movement for artists, works and collaborators, in relation to both ecological impact and lived accessibility.

This approach encourages slower-paced tours that are more firmly rooted in local communities. It prioritises long-term relationships with venues, minimises unnecessary travel and fosters local collaborations. It may take the form of residencies, local revivals or tours organised in a coherent manner within a single region.

Slow touring prioritises long-term relationships with venues and territories, the reduction of unnecessary travel, and the reinforcement of local anchoring. It also opens up possibilities for hybrid formats and alternative dissemination strategies, including local re-runs, residencies, and geographically coherent trajectories of presentation.

Time management is a key element of this approach. Allowing for longer development periods, breaks and time for adjustments helps to reduce the pressure on teams and makes projects more sustainable, both environmentally and in terms of staff wellbeing. In this perspective, production and dissemination are no longer separated, but understood as continuous processes shaped by attention to rhythm, fatigue, resources and context.

Accessibility also plays a key role in the rethinking of mobility. Tools such as the access rider can support the articulation of specific needs related to travel, accommodation and working conditions for artists with disabilities. Beyond the artistic team, these principles can also inform the reception of audiences, by anticipating and adapting conditions of access to venues, transport, spatial organisation and participation.

Viewing mobility as a collective responsibility enables the development of more sustainable and inclusive models of production and dissemination, which are better suited to the realities faced by artists, teams, venues and regions.

Proposed Actions

- Design mobility plans before confirming production schedules: plan tours, residencies and meetings by considering ecological impact, accessibility needs, geographical coherence and the well-being of artists and teams, rather than optimising only financial or logistical efficiency. It is essential to avoid travelling for a single performance. With this in mind, plan to stay in the area for longer to offer local residents the chance to take part in other artistic activities: workshops, meetings, etc.
- Prioritise slow and geographically coherent touring: develop dissemination routes that reduce unnecessary travel by grouping presentations within the same region, extending local stays and encouraging local re-runs or longer residencies.

How to act with care in production

Enabling Artistic Creation through Responsible Organisation

- Use Access Riders as production tools: invite artists and collaborators to prepare an Access Rider describing their travel, accommodation, working and accessibility needs, and integrate these requirements into production planning from the outset.
- Develop accessible mobility plans for audiences: provide clear information about transport options, accessible routes, parking, public transport, venue access and local accommodation whenever relevant.
- Combine physical and remote collaboration strategically: use online meetings, remote production follow-ups and hybrid working methods whenever they meaningfully reduce travel, while maintaining artistic quality or collaborative relationships.
- Coordinate shared travel and accommodation whenever possible: facilitate car-sharing, shared accommodation or coordinated transport between artists, technicians and partner organisations when appropriate, balancing environmental benefits with accessibility and individual needs.
- Build mobility through local partnerships: collaborate with local venues, technical teams, artists and organisations to reduce transport needs while strengthening territorial cooperation and local capacities.

Create with available resources

Creating with available resources involves viewing production as a process of identifying, mobilising and adapting existing resources before creating new ones. This approach aims to minimise the manufacture of new materials and equipment by prioritising the reuse, repurposing and sharing of available resources. Rather than seeking ideal conditions, those responsible for the production of the artwork can support the artistic intentions by developing solutions tailored to the context of the project, which are environmentally friendly and economically viable.

Reuse and sharing thus become genuine production strategies. Materials, technical equipment, workspaces, transport, professional skills or infrastructure can be reused, shared, borrowed or pooled in order to reduce the need for new resources, limit environmental impacts and enhance the feasibility of artistic projects. Production teams play a vital role in identifying these opportunities, mobilising existing networks and bringing together stakeholders likely to share or reuse these resources, whilst ensuring they remain consistent with the artistic vision.

This approach also promotes adaptability and technical ingenuity. Eco-design is not limited to the choice of materials: it also relies on the ability to design projects based on available resources, local opportunities and existing collaborations. From this perspective, material restraint is not a constraint, but a creative framework that fosters new forms of production, cooperation and artistic innovation.

Proposed Actions

- Map available resources at the start of each project: identify existing materials, equipment, spaces and skills before initiating new production. Facilitate access to local suppliers, shared resources, accessibility expertise and existing eco-design initiatives. Develop or use databases of reusable scenographic elements, technical equipment, costumes and local material suppliers.
- Prioritise reuse before new production: activate already available scenographic, technical or material resources whenever possible.
- Develop shared resource pools across projects: organise systems for borrowing, storing and circulating materials and equipment.
- Facilitate access to local suppliers and infrastructures: connect projects to existing territorial resources and technical networks.
- Adapt production methods to available means: encourage flexible design strategies based on constraints and existing resources.
- Support low-impact technical solutions: value repair, transformation and reuse rather than systematic replacement or fabrication.

Work at a sustainable pace

Working at a sustainable pace means recognising that time is not a neutral resource but one of the primary conditions shaping artistic quality, collaboration and well-being. Production plays a central role in organising temporalities that respect both the needs of projects and the capacities of the people involved.

Rather than reproducing accelerated production models, this approach encourages realistic planning, flexible scheduling and the integration of moments for observation, adjustment and recovery throughout the creative process. Rest is not considered as a pause from production but as an integral component of artistic work, allowing attention, creativity and decision-making to remain sustainable over time.

Sustainable temporalities also require recognising that people do not work under identical conditions. Fatigue, disability, health conditions, caregiving responsibilities or changing life circumstances may influence individual rhythms and capacities. Adapting schedules, workloads and working methods therefore becomes an essential practice of care, enabling broader participation without reducing artistic ambition.

In this perspective, sustainability is not measured only by environmental impact, but also by the capacity of artistic production to remain compatible with human rhythms over the long term.

Proposed Actions

- Co-design realistic production schedules: co-design project timelines with artists and collaborators based on realistic and adaptable temporal frameworks, allowing sufficient time for research, rehearsal, technical preparation, administrative work and unforeseen adjustments. Schedules should also account for different bodily rhythms and capacities by integrating sustainable working patterns, including reasonable working hours,
- Recognise rest as part of production planning and include buffer time throughout the production process: integrate buffer time, rest periods, observation, revision, and contingency space into production workflows, rather than scheduling activities at full capacity from start to finish. This includes regular breaks, flexible pacing, and recovery time between intensive phases of work, acknowledging rest as an essential condition for sustainable and accessible artistic production.
- Develop a recovery-aware production calendar: create a shared production timeline that explicitly includes periods of rest, recovery, transition, and adjustment alongside rehearsals, technical periods, and performances. Make these temporalities visible and collectively coordinated, ensuring they are recognised as an integral part of sustainable artistic production.
- Adapt working schedules to individual needs: anticipate different working rhythms and make room for flexible rehearsal hours, adapted working days or personalised schedules when needed.
- Monitor and adjust workload collectively: regularly review production rhythms, task distribution and collective workload with the team to identify risks of overload early and adjust working conditions accordingly.
- Use shared planning tools: develop transparent production calendars, task trackers and collaborative planning documents that allow everyone to anticipate deadlines, responsibilities and periods of intensive work.

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- Support collective rhythm through moments of informal gathering
- Integrate moments of informal exchange such as shared meals, breaks or convivial gatherings throughout the production process in order to support decompression, strengthen group cohesion and sustain a shared sense of involvement in the project.
- Use collective communication rituals to frame the project timeline
- Create simple shared communication moments (such as introductory and closing group messages, collective check-ins or milestone updates) that help structure the beginning, evolution and closure of a project while reinforcing a sense of belonging and shared responsibility.

Care for teams

Caring for teams means recognising that artistic production depends not only on projects, but on the people who make them possible. Beyond coordinating work, production has a responsibility to create professional conditions that support participation, recognise diverse contributions and enable people to work with dignity throughout the creative process.

This includes ensuring fair remuneration, transparent communication, appropriate working conditions and attention to physical and psychological safety. Care also involves recognising forms of labour that often remain invisible - such as coordination, facilitation, care work, accessibility preparation or mediation - and acknowledging their essential contribution to artistic production.

Supporting teams also requires embracing diversity in ways of working. Rather than expecting everyone to adapt to standard professional models, production can create conditions that accommodate different capacities, life situations and professional trajectories. This may involve adapting roles, redistributing tasks, providing reasonable accommodations, or facilitating alternative ways of contributing to artistic processes. This includes recognising that accessibility measures and workplace accommodations do not concern only disabled professionals, but contribute more broadly to creating flexible working environments that benefit a diversity of bodies, experiences and life situations. Such an approach also encourages the diversification of professional pathways. Artistic practice is not limited to performing or creating work on stage; it can evolve through mediation, documentation, transmission, dramaturgy, production, facilitation or research. Supporting these multiple trajectories contributes to more inclusive and resilient artistic ecosystems, where professional sustainability is understood as the capacity to remain engaged in artistic life over time.

In this perspective, caring for teams means creating working environments where recognition, inclusion and shared responsibility become structural conditions of artistic production rather than individual acts of goodwill.

Proposed Actions

- Ensure fair, clear and transparent remuneration frameworks: establish fair and consistent compensation principles from the outset of the project, ensuring that all contributors understand how work is valued and remunerated.
- Clarify roles, responsibilities and expectations early in the process: make working structures explicit (who does what, when, and under which conditions) in order to avoid invisibilisation of labour and unequal distribution of responsibilities.
- Integrate accessibility and reasonable accommodation into working conditions: anticipate and budget for accessibility needs, including those of disabled professionals, as a standard component of production rather than an exceptional adjustment.

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- Create environments that support wellbeing and access: design working and performance spaces that enable safe and comfortable participation for all. This includes accessible venues, dressing rooms and toilets, quiet or low-sensory areas, seating and rest zones, appropriate lighting and acoustics and conditions that respond to diverse needs.
- Recognise and value invisible and support work within production structures: explicitly recognise coordination, facilitation, care work, accessibility preparation, mediation and administrative labour as essential artistic contributions.
- Develop clear documentation of contributions: use simple tools (credits lists, production logs, contribution mapping) to ensure that all forms of labour are identified and valued within the project.
- Ensure visibility of diverse professional roles: make space in communication and documentation for roles beyond artistic authorship (production, access work, research, dramaturgy, technical work, etc.).
- Adapt roles and tasks to individual professional capacities, trajectories and situations: allow flexibility in how people contribute to projects, including task redistribution or role adaptation when needed.

References

IETM - Sustainable International Touring & Ecology of Collaboration resources

A set of sector guidelines developed for contemporary performing arts networks, focusing on sustainable touring, international collaboration, and ecological responsibility in production systems. It addresses logistical, financial and environmental dimensions of cross-border artistic work.

On the Move - Cultural Mobility Funding Guide & Sustainable Mobility Resources

An international platform offering resources on cultural mobility, funding schemes and sustainable touring practices. It provides practical guidance on reducing environmental impact while maintaining international collaboration, with a strong focus on policy, mobility ethics and fair access to opportunities.

Armodo – Arts à Modes Doux

An international network that supports the transition of artistic and cultural practices through soft mobility. Working with artists, cultural professionals and organisations, Armodo promotes proximity-based dissemination, territorial anchoring and low-impact production while contributing to new professional cultures and institutional recognition of sustainable modes of creation and circulation.

Europe Beyond Access. Toolkit for Inclusive Performing Arts Practice.

Focuses on supporting disabled and Deaf artists in contemporary performance contexts, including co-creation methods, accessible touring, and inclusive production structures.

Unlimited / Unlimited Arts. Demystifying Access (Unlimited, 2018 PDF)

It's a practical guide created by Unlimited (a UK arts commissioning organisation supporting disabled artists) to help artists, producers, and venues think about access in performing arts in a more creative and integrated way rather than as an afterthought

Perform Europe (2021–2022) Perform Europe Toolbox: Hands-On Tools for Inclusive and Green Touring.

The Perform Europe Toolbox provides practical guidance and tools for performing arts organisations to design touring practices that are both environmentally sustainable and socially inclusive, supporting fairer and lower-impact cross-border collaboration.

Unlimited (2023) Accessible Recruitment and Employment (Dec 2023). Available at:

The document outlines practical ways organisations can make recruitment and employment more accessible for disabled people by embedding inclusive practices such as flexible working, accessible hiring processes, and early use of support like Access to Work.

Czymoch, C., Maguire-Rosier, K., & Schmidt, Y. (Eds.). (2024). How Does Disability Performance Travel?: Access, Art, and Internationalization. Routledge.

Explores how disability performance circulates across cultural and geographic contexts, focusing on accessibility, translation, and international exchange. The volume examines how access is negotiated in performance practices and how disability aesthetics and politics are reshaped through mobility, collaboration, and transnational artistic networks.



How to Act with Care in Networking

Rethinking Networking as a Practice of Care

Networks are not simply structures of collaboration; they constitute living ecosystems of cooperation.

Every artistic project develops within a web of people, organisations, places, resources and forms of knowledge that shape both its evolution and its capacity to endure. Acting with care in networking means recognising these interdependencies and cultivating relationships over time through reciprocity, trust, mutual support and shared responsibility.

Rather than approaching collaboration as a succession of isolated partnerships, this perspective encourages the development of communities of practice where knowledge, resources, experiences and responsibilities can be shared and mutualised. It also highlights the importance of ethical professional relationships, attentive communication and long-term commitment, recognising that the quality of collaboration is itself a condition for sustainable artistic work.

Networking also involves anticipating future collaborations, strengthening local ecosystems, encouraging cross-sectoral dialogue and nurturing collective narratives that connect individual initiatives within broader cultural and social dynamics. In this way, cooperation becomes more than a means of producing projects: it becomes a shared process of learning, transmission and collective resilience.

In this sense, networking is not about expanding professional contacts, but about nurturing ecosystems of cooperation in which relationships, knowledge and resources continue to circulate beyond individual projects, allowing artistic practices to grow through continuity, solidarity and mutual care.

Through shared experiences, documentation and dialogue, networks also produce collective narratives that connect individual initiatives within a broader cultural and social ecology. These narratives strengthen the resilience of artistic ecosystems by fostering continuity, mutual learning and a shared sense of purpose.

Build expanded communities of practice

Communities of practice extend artistic work beyond punctual collaborations by creating sustained spaces of exchange between artists, researchers, technicians, cultural workers, institutions and other contributors involved in artistic processes. They are not defined by formal structures, but by the continuity of shared cross-sector learning and the quality of relationships over time.

At the core of these communities lies the circulation of knowledge and experience. Rather than being confined to individual projects or disciplines, knowledges are shared, transformed and mutually enriched through collective processes. This circulation includes not only expertise, but also questions, tools, resources, methods and artistic narratives, contributing to the construction of a distributed and evolving intelligence.

These dynamics rely on forms of mutual support and co-learning, where collaboration becomes a space of active transmission rather than simple cooperation. Each participant contributes to and benefits from a shared process of experimentation, allowing practices to evolve through exchange rather than isolation.

Finally, communities of practice are sustained by forms of living documentation and intergenerational and horizontal transmission. By keeping traces of processes, methods and experiences, they allow knowledge to circulate beyond the duration of individual projects and contribute to the formation of collective cultures of practice.

Proposed Actions

- Create recurring spaces of exchange: set up regular moments of exchange that are not project-based (informal gatherings, peer-sharing sessions, knowledge circles, continuity meetings).
- Structure shared learning processes and sustainable transmission: organise long-term collective learning dynamics between artists, researchers, cultural workers and other contributors (mentorship, peer-learning, shared inquiry processes). Create conditions for exchange through dialogue, observation, co-working or mentorship structures.
- Facilitate horizontal knowledge circulation through cooperation-based protocols: explicitly value questions, methods, failures, and working processes-not only expertise or finished results. Develop simple frameworks for structuring exchange: shared questions, rotating facilitation, collective inquiry formats.
- Support mutual assistance within networks: encourage practical solidarity between peers through sharing of contacts, advice, resources, feedback, opportunities and tools.
- Sustain continuity beyond individual projects: design networking practices which ensure relationships and shared learnings are not interrupted by production cycles.
- Develop Living documentation systems: capture processes over time: process logs, collective notebooks, shared digital workspaces, annotated archives
- Use network mapping tools: cartography of relations (who works with whom, on what, how knowledge circulates) in order to reinforce visibility and connections.
- Activate collective memory practices: shared archives of experiences, oral transmission sessions, recorded conversations, storytelling of processes between peers
- Develop cross-sector collaboration frameworks: simple protocols for working with researchers, institutions, associations: shared vocabulary sessions, translation moments between disciplines, alignment of expectations early in collaboration

References

Etienne Wenger – Communities of Practice: Learning, Meaning, and Identity (1998)

Foundational work introducing the concept of communities of practice. Wenger shows how knowledge is produced collectively through participation, shared experience and long-term engagement rather than through formal instruction. His work provides an essential framework for understanding professional networking as a process of collective learning, mutual support and knowledge circulation.

Centre national de la danse (CND) – Professional Resources for Cooperation and Sector Sustainability

Through its professional resources, publications, studies and networking initiatives, the CND supports cooperation between artists, companies, cultural venues and institutions. Its work demonstrates how professional networks, knowledge sharing and collaborative infrastructures contribute to strengthening the resilience and sustainability of the choreographic sector.

COFEES – Collectif des festivals écoresponsables et solidaires

A French network bringing together festivals committed to ecological and social transition. COFEES promotes cooperation through the sharing of tools, experiences and methodologies, illustrating how professional networks can become spaces for mutual learning, resource pooling and collective transformation.

Festival C'est pas du Luxe !

A long-standing collaboration between artists, cultural institutions and organisations working in the social sector. Beyond the festival itself, C'est pas du Luxe ! exemplifies how sustained partnerships, co-construction and territorial cooperation can strengthen local cultural ecosystems and foster enduring professional relationships.

Julie's Bicycle & COAL

Both organisations foster collaborative ecosystems connecting artists, cultural institutions, researchers, public authorities and civil society around ecological transition. Through shared resources, professional networks, research programmes and collaborative projects, they demonstrate how long-term cooperation and knowledge exchange can strengthen the resilience of cultural ecosystems while supporting more sustainable artistic practices.

ARTISTS AND PROJECTS
case studies

THE SEED CASE STUDIES

The four case studies presented in this section of the SEED Toolbox offer a practical insight into the application of the SEED approach and principles through four workshops led by artists from very different backgrounds.

They are not performance reviews, but reflective, analytical and descriptive accounts of choreographic research processes conducted within a participatory, inclusive and sustainable framework.

1. The workshop format as a space for research

The choice of the participatory workshop format as a shared framework for experimentation within SEED responds to a specific methodological and artistic intention.

The workshop is conceived as a space for active research, allowing creative hypotheses to be tested under real-world conditions, and to observe how artistic proposals evolve through interaction with participants, contexts and situations.

This format also shifts the traditional roles in choreographic creation: participants are not merely performers or spectators, but become contributors to the process. The workshop thus becomes a space for co-creation, where knowledge and experiences circulate and are shared.

It also provides an ideal setting for practically exploring issues of inclusion and accessibility. The diversity of bodies, abilities and modes of participation encourages artists to adapt their proposals in real time, highlighting the conditions necessary for broader participation. Finally, the workshop allows us to explore the dimensions of sustainability in artistic practice: time management, attention to rhythms, choice of materials, and relationships with the group and the context. These elements are not merely conceptualised, but tested through experience.

In this sense, the workshop format emerges as a key tool for articulating artistic research, collective experimentation and the production of shareable knowledge. It forms the common basis for the case studies presented in this Toolbox

THE SEED CASE STUDIES

2. Context and objectives of the workshops

As part of the SEED project, each artist was invited to design and lead a research and creation workshop that formed part of their personal artistic practice, linked to an existing project or one currently under development.

The objectives of these workshops were:

- To put into practice the founding values of SEED: sustainability, inclusion, accessibility and responsible engagement through dance and shared creation.
- To explore the sensory and physical dimensions of creation: relationships with bodies, materials and environments; the interplay between the living and the non-living, the human and the non-human.
- To create spaces for co-creation where participants are not passive observers but become contributors to collective experiences.

Each workshop thus functioned as a living laboratory, where perception, bodily experience, artistic media and critical reflection converge. It enables artists to experiment and refine their research hypotheses, and allows participants to explore their capacity for expression within open and inclusive artistic worlds, and how artistic choices, interactions with the group and methodological adjustments contribute to building situated, inclusive, accessible and sustainable practices.

3. A shared methodological framework

The proposed format was common to all artists: a series of sessions organised according to the artist's needs and the possibilities of the SEED project, centred on participatory and inclusive approaches.

This framework is based on three complementary dimensions:

- Collaborative: artists receive methodological support to adapt their practices and integrate the issues of sustainability, inclusion and accessibility.
- Participatory: participants actively contribute to shaping the experience, drawing on their own abilities, experiences and sensibilities.
- Experimental: time, space and materials are treated as research variables, to explore relationships with the body, the collective and the local area.

The workshops have been designed to welcome mixed audiences in order to foster the emergence of ephemeral micro-communities where sharing and collective experimentation are at the heart of the process.

THE SEED CASE STUDIES

4. Cross-cutting methodological principles

Beyond the specificities of each workshop, several methodological principles run through all the experiments conducted within the SEED framework. They serve as reference points for understanding and potentially adapting the proposed approaches to other contexts.

The workshops are based on a particular focus on the working framework, conceived as an evolving space, constructed together with the artists and the group. This includes the conditions of participation (consent, the option to withdraw, adaptation of the proposals) and aims to create an environment conducive to exploration, trust and risk-taking.

The proposed experiences are not intended as templates to be replicated, but as situations to be activated, the quality of which depends on the conditions established: space, timing, instructions, the quality of attention and the relationships between participants.

A central role is given to the ability to adapt in real time. The artists adapt their proposals according to the group dynamics, contexts and reactions observed. These adjustments constitute an essential component of the research process.

The activities encourage a variety of ways of engaging, allowing everyone to participate according to their abilities and preferences: movement, observation, listening, writing, drawing, or other forms of interaction. Moving between these roles is encouraged to support flexible and inclusive participation.

Finally, the workshops give rise to the production of tangible records (notes, drawings, sounds, texts, feedback, objects), envisaged as active tools for reflection, contributing to the construction of a collective memory and the continuation of the research.

From this perspective, the process takes precedence over the result: experimentation, deviations, adjustments and areas of uncertainty are regarded as integral and fruitful elements of artistic research.

These case studies should be read as concrete examples, helping to understand how a creative process can unfold within a participatory framework, and how artistic choices, interactions with the group and methodological adjustments contribute to building situated, inclusive, accessible and sustainable practices.

THE SEED CASE STUDIES

5. The artist's role: a research-oriented approach

Within the SEED workshops, the artist does not act solely as a transmitter or facilitator, but as a researcher-choreographer, engaged in an ongoing creative process.

Their role is to propose a framework and experiential situations based on their artistic approach, whilst remaining attentive to how these evolve in interaction with the group and the contexts.

The artist thus navigates between several roles:

- initiating proposals and setting intentions,
- observing and listening to what unfolds in the workshop,
- adjusting their methods according to the group's dynamics,
- accepting the discrepancies between what is envisaged and what actually happens.
-

This approach involves viewing the workshop as a research space in its own right, where the process matters as much as the forms produced. The participants, the materials and the environments become co-actors in the creative process.

The artist is thus led to develop a reflective practice, informed by lived experience. Adjustments, resistance or transformations are not viewed as obstacles, but as resources for research.

In this context, the creative process does not precede the workshop: it emerges from it, through a constant dialogue between artistic intention and collective experience.

6. Role of mentors: observation and putting things into perspective

The role of mentors and observers in the SEED project is to support and extend the research processes, providing context-specific feedback, within a framework of dialogue with the artists.

It is not a matter of evaluating or judging, but of observing:

- the proposals and ideas at play,
- the physical, relational, sensory and structural dynamics at work,
- the adjustments made by the artists and participants,
- the emerging developments and areas of tension, perceived as fertile indicators for the research.

THE SEED CASE STUDIES

The feedback provided aims to open up avenues for reflection, to highlight certain aspects of how the process works, and to connect different levels of interpretation, rather than to guide or validate the practices. As such, the mentors are not external to the process: they take part in it from a different position, complementary to that of the artists.

The mentors thus participate in a shared space for reflection, where issues of sustainability, inclusion and accessibility are not viewed as objectives to be achieved, but as questions under development, which evolve in response to situations and experiences.

Their role is also part of a research process in the same way as that of the artists, albeit from a different perspective. The aim is to support the processes without standardising them, contributing to a deeper understanding of what is at play in the workshops.

These exchanges inform both the artists' and the mentors' thinking, contributing to a shared development of the knowledge emerging from the workshops.

7. Why these case studies?

The four case studies:

- illustrate the diversity of applications of the SEED approach, within a common methodological framework,
- show how issues of sustainability, inclusion and accessibility are translated in practice across different artistic approaches.
- offer interpretative frameworks (methodological and analytical) that Toolbox users can apply to their own practices.

These case studies should be read as concrete examples, helping to understand how a creative process can unfold within a participatory framework, and how artistic choices, interactions with the group and methodological adjustments contribute to building situated, inclusive, accessible and sustainable practices.

Estelle Bézombes



Estelle is a dancer and choreographer of contemporary dance. After training in Athens, Lyon and Berlin, she created in early 2023 the EZO dance company based in France, to develop her choreographic projects. The company EZO carries out creations, research and mediation projects for a wide range of audiences. The company works on themes that touch on our humanity, as beings integrated into the living. The research approach is intended as a dialogue between the interiority of what is experienced and what can be seen and felt through bodies, movement, the visual and sound universe. The research is engaged and inspired by thought and practices of the ecofeminist movement.

Why SEED?

I participate in the SEED program specifically because it aligns with the values and initiatives I'm developing with my company, which I hope to strengthen with new tools. The practical aspect of the program offers a real opportunity to create accessible, sustainable, and inclusive workshops and to integrate them into my practice over the long term. Participating in this program also fulfils my need to connect with other artists and professionals in the field. To build a community that helps overcome isolation and share an enthusiastic, meaningful group dynamic that contributes to transforming the field.

Purpose of the workshops

I propose a series of three workshop sessions as an extension of my research into the connections between the body, matter, and the environment. This proposal is part of my project *Tuning in to the senses*, which is rooted in the living and the community dimension, drawing inspiration from ecofeminist thought and practices. It develops an approach situated at the intersection of dance movement and the visual arts. I work with elements such as sand, glass, bodies, and the environment around us to activate our creativity by engaging different sensory channels. This translation from one sense to another—from touch to movement, from material to gesture, from listening to image—opens up multiple pathways into the practice and makes it accessible to participants with diverse sensibilities.

The workshops invite participants to reconfigure the stage space into a shared, adaptable place where everyone can find their place. The project places the concepts of accessibility and ecology at the heart of its approach, in order to rethink the relationships between living beings in non-hierarchical forms, free from domination, and respectful of both bodies and environments.

The practice thus encourages us to take the time to observe, imagine, feel, and listen—to ourselves, to others, and to materials—in order to reflect together on ways to forge connections between humans and non-humans within a shared, sensitive, and inclusive space of experience.

Link

[Tuning in to the senses](#), company EZO



Formats

Number of workshops: 3

Duration of each workshop: 2h

Workshop dates: Wednesdays, January 28, February 4, and February 11, 2026, from 2:00 PM to 4:00 PM at the Golovine Theater (except for the first session at l'éveilleur) in Avignon

Audience: Adults – mixed group

Number of participants: between 8 and 10, depending on the session.

Workshop 1: Developing a sensory understanding of our environment

Session objectives: introduce the group to my research and practice, stimulate creativity through the senses, highlight the value of different forms of knowledge and experience, take an interest in the non-human and connect with it in a sensitive way, observe details.

Key steps of the session: connecting with the material, “viewing frame” experience outdoor (sand-glass), leaving a trace of one’s encounter with the material: creatively interpreting the experience using recycled materials and various media (audio, text, collage, sculpture...), getting to know each other through these creations.



Workshop 2: Sound material space

Session objectives: research on the soundscape in relation to the body, the group, and the environment. Connecting with the body, sensations, and breath, importance of relationships with others and with space, exploring a different form of communication and listening. Horizontal collaboration, where every experience is valued in shaping the research, building collective knowledge.

Key steps of the session: exploring sound in various ways, physical and vocal warm-ups focused on breathing, movements on the floor, connecting with others through movement guided by the breath. An experience to build an auditory understanding of one’s environment (without visual cues, using touch and sound as guides), group feedback using a set of feedback cards to place on the large map.

Workshop 3: Interdependence

Session objectives: research exploring the concept of interdependence and horizontality among living beings (among themselves and with the elements that make up the environment) – an analogy with ecosystems, linked to the desire to create a space where reciprocal connections can form, where human can feel like an integral part of the living world.

Key steps of the session: guided physical warm-up followed by improvisation using breath, exploration using sticks as a connecting element. Experiment: creating a shared space based on the concept of an ecosystem—taking creative notes during the experiment and using a glass bottle filled with sand and paper, sharing notes, drawings, texts, and other feedback and observations.

The workshop experiences

We experienced a positive and strong group dynamic and participant engagement with attentive listening, collective intelligence in organization and mutual support. The diversity and resonance among creative proposals in relation to the experiences sparked a desire to create even beyond the sessions. When sharing feedback, individual experiences became a collective experience where we could exchange about:

- the difference between external and internal perception of the same experience (in relation to space, duration, etc)
- concepts of the unexpected, letting go, exploring, or staying within our comfort zone
- how to overcome the difficulty of getting your voice to come out during experiences
- how discomfort in certain positions can transform movement while preserving the essence of the experience
- feedback cards are merely guides; use them or set them aside

For me it was hard sometimes to keep up with the group's pace and provide individualized support when needed, but Iliana and others have been a great help, and it's invaluable to have pairs who support one another.

Adaptation needed

- duration of an activity or an explanation
- using the hands to handle materials or objects with precision
- adapting movements to different positions: standing, sitting on the floor, or in a chair or wheelchair
- help each other formulate and write feedback



SEED issues

Inclusivity: a participatory format where practice and speaking are open to everyone in the way that best suits each individual, with guided practice and experiences, autonomy and mutual support, diversity of proposals, forms of participation, and feedback, in order to build a group and a safe environment where everyone's voice counts.

Durability: listening to the human and non-human through matter, observing details, connecting with the body, sensations, breath, forming a group, relating to others and to space, circle, circularity, empathy, horizontal collaboration, building a new collective narrative.

Accessibility: key concept to me is adaptability. It's something that can be anticipated, but above all, it must be managed in the moment collectively. Empower the group in this regard (even though autonomy can be the very essence of accessibility for certain disabilities). Emphasize on everyone's needs and establish a framework that allows them to be expressed.

Feedback methods

Leaving a trace is an integral part of my research : incorporate moments of reflection as a creative practice at the heart of the lab.

Session #1 - participants' creations, discussion, presentation to the group
 Session #2 - group feedback using the feedback card game, place ideas on a larger map together
 Session #3 - take notes during the experiment, use these notes as material for the experiment.

Perspectives

My research can take many forms, but at its core lies the desire to connect with others. The workshops inspired me to explore new ideas for sharing with audiences through participatory performances.

And as I conclude the SEED laboratory experience, I read these words by Leï-la Barkaoui, which sum it up perfectly: *"Ecofeminism as a theoretical and practical matrix from which we can draw, and then nourish in return. A circular system, a circle, a cycle that takes on our experiences, our knowledge, our doubts, our sorrows, and the answers we have found."* Excerpt from "Des paillettes sur le compost" by Myriam Bahaffou. As I continue my research, I would like to explore more deeply the connection between my practice of dance improvisation and the methods I have encountered, that could enrich my research.

Participant feedback bilan

It emerged that the participants were seeking to immerse themselves in an inclusive creative process in order to share group experiences. They were also able to share some of the challenges they faced. They "discovered new practices that free the body through uncontrolled movement", were "grateful for these immersions in diverse artistic atmospheres that reveal the power of the imagination and a choreographic approach based on sensations", they felt they could "belong to a group and discover other ways to communicate", in relationship to more "awareness about living beings".

A word from the mentors

Estelle's research offers a compelling example of how an ecofeminist choreographic practice can activate many of SEED's core principles through a participatory, research-based format. Rather than addressing sustainability, inclusion and accessibility as separate objectives, she proposes a systemic space of exploration where bodies, materials, environments and relationships continuously shape one another.

Her practice resonates particularly with SEED's notions of the process-oriented, protocol-based practice, hospitality, equity, the open and adaptable, and the situated. Through movement, touch, sound, visual creation and encounters with materials, participants develop situated, horizontal and non-normative forms of knowledge. Sand, glass, sticks and sound are not simply artistic media but relational agents that transform perception while fostering new relationships between humans, non-humans, the living and the non-living.

A major contribution of this research lies in its capacity to multiply entry points into the artistic experience. By combining movement, voice, writing, drawing and tactile exploration, the workshops create multimodal forms of participation that broaden accessibility while preserving artistic complexity. The creative feedback methods further strengthen this approach by making reflection itself a collective practice of knowledge production and shared authorship.

The research also suggests valuable perspectives beyond the workshop format. Its sensory devices, material explorations and feedback practices could evolve into performances or installations offering multiple ways of engaging with the work. Making the ecological life cycle of materials more explicit could further reinforce an approach that already understands matter as an active component of creation, shaping perception, relationships and our ways of inhabiting a shared world.



Clara is a dancer and choreographer based between Lyon and in Roya Valley, in the Alps. She trained in contemporary dance in different schools in Europe and hold a Bachelor of Arts from Amsterdam University of the Arts. She is now doing a Master in Dance Research at University Paris 8. She develops her choreographic projects with the company Sfumato and also works as a performer. Her practice explores the links between the choreography and ecology, questioning forms of contemporary dance and seeking to deconstruct traditional representations of the dancing body, to convey the idea that dance is, above all, an experience of listening, presence and connection.

Why SEED?

SEED presented itself as an opportunity to deepen my research around anthropocentrism and ecology within performance practices and choreography, particularly with regard to my reflections on our responsibility as artists within the climate crisis and the coexistence of humans and non-humans. This programme provides a framework to learn from other artists and other approaches, to broaden my creative tools, and to reflect on forms of creation that are more in tune with social challenges. As I was already working on environmental issues, I wanted to incorporate questions of inclusion and accessibility, in connection with an important stage in my life.

Purpose of the workshops

My intention was to offer a choreographic and somatic practice centred on ecological issues and human-non-human relationships.

These workshops were thought as a research-creation process, linked to my previous work *Les Marées Sèches* and my ongoing research. They were not about teaching knowledges, but rather a shared laboratory, where I navigate with the participants through exploration, sometimes with uncertainty.

I named these workshops 'Environmental Imaginations', inspired by an extract from issue no. 17 of *Raison Publique*, entitled Environmental Imagination(s), which contains Julie Perrin's article 'A kinesic reading of the landscape in the writings of the choreographer Simone Forti'. This article explores the relationships developed by postmodern dancers and choreographers, with specific landscapes and natural environments, and how this influences their approach to choreographic movements and bodily expression.



Link

[Clara Grosjean website](#)

Formats

Four workshops, each lasting 1 hour 30 minutes, from Monday 9 to Thursday 12 March, from 5.30 pm to 7 pm, on stage at the Théâtre Golovine.

Mixed adult group: 12 participants from diverse backgrounds ages, with different levels of experience with dance, including 2 person with disabilities (1 person with autism and reduced mobility, and 1 person with hearing impairment).



Workshop 1

Each workshop started with a moment of discussion and exchange, followed by reading in an 'orchestral' way a text around inclusion and ecology. Then, a somatic exploration based on a small shift of body weight around the body's axis and the perception of support from the floor, with a focus on the space between bodies. It continued with a dance improvisation based on the body's oscillations, transforming the somatic experience into movement.

A period of recording (writing, drawing) followed, to allow participants to reflect on their experience, before opening up to an awareness of encounters with the non-human in everyday life.

Workshop 2

The session began by establishing a framework of safety and consent for working with seaweed, with a plant-based alternative offered, followed by a collective 'orchestral' reading, then a period of somatic and choreographic exploration with the seaweed (touch, handling, setting it in motion, relating to the body and space), before giving time for writing and drawing sensations and thoughts.

Workshop 3

The session began with a discussion circle on the experience from the day before, and ways of encountering the non-human, followed by an 'orchestral' reading of an extract from David Abram's *Becoming Animal*.

The main practice offered a somatic and choreographic exploration of space, beginning with a free warm-up and progressing to a subtle and gradual focus on the body's internal and external volumes, leading to an expanded perception of the room's space, and then to states of radical decentring (being nothing, traversing space, becoming all things).

Workshop 4

The session combined a discussion circle with a theoretical introduction to anthropocentrism and ecological issues in art, and then a collective installation using plant and mineral materials brought in by the participants, leading to improvising a collective choreographic 'garden' blending bodies, materials and voices, and finishing an orchestral reading of the Climate Lens Manifesto.

The workshop experiences

The workshop felt like a space for shared exploration, much like an artist-in-residence programme, in which I was able to guide choreographic and somatic explorations intuitively, adapting in real time to the group's energy and whatever emerged, without adopting the role of a teacher but by establishing an open working framework.

Adaptation needed

My approach involved making my artistic proposals accessible without simplifying them, gradually making them tangible and intelligible through a step-by-step breakdown, and encouraging an entry into movement centred on pleasure.

I invited the participants to listen carefully to their body, and pay attention to the quality of their attention rather than on form of their movements. Unintentionally, there was a rather multidisciplinary and cross-cutting aspect in my approach, where we moved quite naturally from discussion to reading, to dance, to writing, to drawing, and that the connections and transitions between different forms of expression (gestures, words, images, sounds) were straightforward, which enabled everyone to understand the concepts.

SEED issues

This approach supported the SEED objectives of inclusion and accessibility by offering multiple ways of participating, by giving the option to be in or out, and not imposing any movements.

I encouraged individual adaptations to the tasks that I proposed (for example doing the task sitting instead of standing), and offered a variety of media including dance, speech, reading and drawing, as well as a reassuring ritual framework with the discussion circle time.

I paid attention to balance the speaking time (making sure that everybody have the opportunity to express themselves), which raised question on time management, to adjust pace and duration, as more time would have been for some explorations.

Finally, the sustainability of the process was embodied by suggesting the continuity of the guidelines outside the workshop. Theco-constructive approach allowed the participants to actively transform the proposals (guided improvisation, open scores and collaborative research-creation), opening a horizontal exchange of knowledge and shared responsibility for the artistic process.



Feedback methods

Reflective reflection time: a moment allowing each person to record their lived experience in the form of their choice (writing, drawing, diagram...)

Group discussion time: After each experiment, a discussion in a circle allowed participants to share their feelings before I presented my observations. Everyone was given the opportunity to speak in turn to encourage everyone to express themselves, whilst still being free to choose not to speak.

Perspectives

The workshops confirmed the relevance of this research-creation approach as a testing ground for a future choreographic work currently under consideration. The experiments carried out (orchestral rehearsals, improvisations, working with non-human materials, inclusive approaches) offer avenues to explore further and incorporate into my research. The project also opens up prospects for the development of more inclusive, collaborative and environmentally conscious artistic practices, whilst suggesting that the workshop formats be adjusted (longer duration, more in-depth exploration) in order to facilitate a richer unfolding of experiences and co-creation with the participants.

Participant feedback bilan

The feedbacks highlight the high level of engagement shown by participants and the relevance of the activities. The practices encouraged a slower pace, a keen awareness of the body, space and relationships, as well as a heightened sense of presence within oneself and with others. Explorations with materials, particularly seaweed, gave rise to striking sensory experiences, evoking memories, emotions and questions about our relationship with living things. The 'orchestral' readings were also perceived as a way of transforming text into a collective experience, in which the body extends and enriches language. Feedback also shows that the workshops enabled participants to break out of habitual bodily patterns and shift their perceptions, opening up new imaginative horizons.

The feedback from Meije, a participant with a disability, confirms that the proposed adaptations ensured the practices were genuinely accessible. Although exploring with seaweed was challenging due to her autism disorder, she chose to take part and found the experience deeply meaningful. Finally, the feedback given by Éric, another participant, shows that the workshops had an impact beyond the time spent on the activities themselves, by transforming his relationship with his house plants in his daily life, a sign of the experience's lasting impact.

A word from the mentors

Clara's research offers a compelling example of how choreographic practice can cultivate an ecology of belonging, where artistic creation emerges through the progressive construction of a shared world. Rather than representing ecological issues, her workshops invite participants to inhabit them through repeated experiences, rituals, embodied reflection and encounters with the more-than-human. Her approach resonates with SEED's notions of slowness, care, somatic and gentle body practices, ritual and circular formats, transdisciplinary knowledge and immersive experiences. Across successive sessions, movement, discussion, collective reading and writing gradually weave a shared artistic vocabulary in which embodied, theoretical and imaginative knowledge enrich one another. Time itself becomes an artistic material: repetition, cyclical structures and recurring proposals nurture trust, participation and a lasting sense of belonging. A distinctive contribution of this research lies in the creative coexistence it fosters with the human, the non-human, the living and the non-living. Natural elements, ecological texts and collective choreographic compositions are approached as partners in a relational ecosystem, encouraging participants to experience interdependence through attention and shared responsibility. Extending this experience beyond the workshop into everyday life further strengthens its sustainable dimension. The project also offers valuable perspectives for accessibility. Its framework of consent, multimodal participation and progressive transmission creates conditions for inclusive engagement while preserving artistic complexity. Developing accessible conceptual tools, such as Easy-to-Read resources, could further broaden access to the ecological imagination that the workshops collectively cultivate.



Demy is a Crip dancer and choreographer based in Athens. She uses walking and the extensions of her body, such as crutches, to trace new lines in space and reveal overlooked rhythms of the city. In 2025, she received a Culture Moves Europe grant to further her choreographic research through collaborative residencies. Her choreographic practice explores Crip Time, where slowness, resistance, and care become both artistic and political gestures. At its core, her work asks how accessibility, ecology, and interdependence can shape choreographic futures.

Why SEED?

I signed up to explore how accessibility, inclusivity, and sustainability intersect with choreographic practice through disability justice, to investigate how artistic spaces can centre alternative temporalities and bodily experiences marginalized in normative dance. Could centring Crip Time reveal new forms of sustainable practice that resist burnout culture whilst creating genuinely inclusive spaces? SEED offered a framework to explore these questions as fundamental reorientations of how we think about bodies, space, and time in artistic pedagogy.

Purpose of the workshops

The workshops aimed to investigate "crip time", alternative temporality resisting normative speed and productivity. The objective was to shift the body-space relationship: space must adapt to bodies, not bodies to space, a disability justice principle enacted through movement.

Central to the workshop was exploring sustainability through its relationships to time, bodies, and collective practice. By centring crip time, the workshop challenged unsustainable productivity demands, seeking conditions where slowness and pause could be valued as practices honouring bodily needs and resisting burnout.



Link

[Portfolio de Demy Papathanasiou](#)



Format

The workshop took place at Choros of liminal in Athens across two 3-hour sessions (8th and 15th February 2026). Spaces included outdoor pavements, courtyards, the studio, and transitional zones.

Participants formed a mixed-ability collective. Support materials were available, including chairs, wheelchairs, canes, crutches, walls and floor. Participants used printed maps to mark their routes.

The structure built from individual to collective practice through an action, pause and reflection rhythm.



Workshop 1: Walking, Barriers, Crip Time, Perception of Space

Introductions: Participants shared names, pain/fatigue/mobility restrictions, and safety needs. Observation and rest were established as equal forms of participation.

Outdoor Walking: Participants moved at their own pace, marking routes on maps. Participants were invited to consider questions such as: How does the body feel in the city's rhythm? Which points are difficult?

Pause & Reflection: Return indoors. Record experience through words, drawing, movement, or silence.

Indoor Walking & Stillness: Very slow walking, pauses without reason, touching walls/floor/objects. Observing how space changes when the body slows.

Group Reflection: How experience changed inside/outside, what "barrier" means, how time functioned.

Workshop 2: Tools, Supports, Relationships, Collective Time

Check-in: How does the body feel today? Fatigue or pain from previous day?

Outdoor Walking in Relation: Walking as a group, following the rhythm of one slower person, changing distances—care without coercion.

Tools as Choreographic Material: Using wheelchairs, walking sticks, crutches, chairs, walls, floors. Exploring pressure, touch, support, push, pull. Questions posed: How does the body change when given the time it needs? What does support reveal?

Small Groups: Crip Time Scores: Groups of 3-4 creating simple scores—one person with closed eyes, others "looking after" them, navigating obstacles. Rules: stop when someone's tired, change direction if there's an obstacle, no one starts alone.

Final Feedback: In one or two words, describe the essence. Place words in a circle, most representative in the centre. Discuss how perception of space and time changed, how care was experienced.

The workshop experience

The workshops were empowering and revelatory. Participants moved beyond self-consciousness into genuine curiosity about embodied experience. The outdoor space brought negotiation with visibility and the city's demands; the indoor space offered an exhale into possibility. The group held a beautiful tension between individual exploration and collective care.

Adaptations

I abandoned the 30-minute maximum for outdoor walks. Participants marked maps where they'd reached, making "where you got to" valuable rather than "completing the route." One participant did more than double the route, taking time on the return journey; another found a couple on a balcony and stayed with that moment.

The small group Crip Time scores facilitated profound work, navigating obstacles with eyes closed, practicing stopping when tired, switching roles. I trusted that the experience itself is enough; not everything needs witnessing by others to be valuable.

I chose to work through questions rather than statements: "which barriers seemed normal? Who decided they were normal?" This shift validated emotional responses. When Maria shared her initial self-blame about the wheelchair, I didn't rush to move past it. I let it sit, witnessed it, allowed her to work through it herself. This approach recognized that transformation isn't always comfortable and that participants needed space to arrive at structural critique through their own embodied process.

SEED issues

Sustainability: Crip Time rejected constant productivity demands. Creating conditions where bodies weren't required to override limits enacted sustainability, practices that don't burn people out. Slowness was valued as resistance. However, the 3-hour time limit contradicted this. You can't truly honour Crip Time whilst watching the clock.

Inclusivity: Movement and stillness were valued equally. Participants shared through speech, movement, drawing, or silence. They were positioned as co-researchers. Maria's insight about catching her internalized ableism articulated the social model through lived experience.

Accessibility: "Space must adapt to bodies" shaped every decision. Inside the studio, Maria could move with the wheelchair, get out of it, and move however she wanted. The same tool causing difficulty outside enabled freedom inside.



Feedback methods

Multiple feedback moments: immediate post-experience reflection (words, drawing, movement, silence); collective discussion exploring how experience changed inside/outside; final feedback creating a word map with the essence placed centrally. An email option was provided, recognizing that reflections emerge over time.

Perspectives

Future research will explore transforming barriers through direct intervention, moving chairs blocking pavements, creating improvised ramps. The indoor/outdoor contrast troubles me. The studio became a refuge, but I want to explore reclaiming public space. How do we practice visibility as power rather than exposure? I aim to deepen collective Crip Time practices, work with fatigue and pain as choreographic materials, and create public-facing work inviting audiences to experience Crip Time.

Participant feedback

Participant feedback addressed the stark contrast between outdoor and indoor experience. One participant's uphill journey consumed all attention; the return journey allowed her to experience the city. Inside, movement became genuinely pleasant.

The most moving feedback came from the participant who synchronized with Maria's rhythm, describing it as "something perfect that I can't experience at any other moment in my life." This was mutual transformation, by moving at Maria's rhythm, they gained access to attention unavailable at "normal" speed.

Maria's recognition of internalized ableism was profound: "it's not the wheelchair's fault, nor mine—it's the city's inaccessibility. But how didn't I think that?" Embodied practice surfaced ideology in ways theoretical discussion alone cannot.

A word from the mentor

Demy's research goes to the core of the second SEED "posture": the slow / the reduced. 'Crip time' as a mode of being becomes the message itself, transforming our perception of time, our relationship to urban space and our assumptions about other peoples' experiences of navigating both public and private spaces. The walk revealed the highly subjective nature of speed, effort and freedom of movement, as it shifted between the individual and the collective experience. It helped articulate thoughts and sensations that are rarely expressed, if consciously perceived at all, providing, in a sense, "living proof" of the social model of disability.

Striking a balance between listening to, respecting and accommodating the diverse experiences of the different participants of the workshop, and -at the same time- proposing concrete practices and giving clear instructions, is an inherent challenge within Demy's project. In the course of the program, she has come a long way in asserting herself as a crip dance artist and claiming her space (and time) in a densely populated, fairly homogeneous and fast-paced dance world. I believe the ecological aspect of the program's content brought a new dimension to her interest in the relationship of the body to its lived environment and enriched her insight into what sustainability could mean for a crip artist, in relation to effort, endurance and the pressure to produce.





Maria lives and works in Athens as a dancer, dance teacher, and Pilates instructor. She began dancing at a young age and in 2018 received her diploma as a dancer and dance teacher from the Greek Ministry of Culture, while also studying Biology at the University of Ioannina. In 2023, she participated in the inclusive choreography workshop “Making and unmaking dances” at ISON Dance Theatre, creating the choreography “Whose Voice is it?”. Later, as part of a mentored research residency, she collaborated with three other artists around the concept of “In & Out”, using tools such as automatic writing, spoken word, and instant composition. She is particularly interested in collaborative approaches to artistic creation and working in interdisciplinary environments.

Why SEED?

When I signed up for the SEED project, my main intention was to deepen my choreographic process. I already had experience with accessible and inclusive choreographic tools, so integrating sustainability added a further dimension to my artistic approach. I was especially drawn to the program’s process vs product approach, which closely aligns with my artistic values and working methods, as well as to the opportunity to travel, deepen my understanding of the project’s environmental dimension, and connect with choreographers from Greece and France.

Purpose of the workshops

The workshops aimed to develop a structured approach to exploring the voice of our inner critique, primarily in relation to dance. For me, the challenge was to create a process that allowed participants to recognise and observe the moments when this voice emerges, and how giving space to it can negatively affect creativity and, consequently, the way we dance and experience dancing. I also wanted to find out whether it might be possible to “play” with this inner critique, transforming it into something creative and artistically meaningful.

The workshop was based on my choreographic research around the notion of “tough love.” I had previously explored how this mode of criticism, often present in dance education and professional environments, can be harmful to dancers and disruptive to the creative process. Over time, this external “voice” often becomes internalised and, if not acknowledged, can shape the way we speak to others. Thus, a cycle of criticism is created, which undermines those exact qualities which are required of dancers: creativity, experimentation, and openness.

Link

[“Love is tough”, Maria Vlachou](#)



Format

The workshop took place at Choros of liminal in Athens, an accessible facility. The participants were disabled and non-disabled people, and it no previous experience in dancing was required, thus attempting to reach out to different social groups.

It was divided into two three-hour long parts, and each part had a different focus, based on my artistic intention. In order not to exclude any participants, as the two parts were scheduled on different days, they were complementary but also independent.



Workshop 1

The main goal of the first part was to create a process that, in the end, would allow us to go as deep as we could with the observation of our inner critique.

The workshop opened with an introduction circle. With the use of Dixit cards we explored our expectations from this Workshop. We used a ball transferring game as a way to warm up our bodies, familiarize ourselves with each other and create group trust. We then co-created a mind map exploring "tough love" tracing its definition, its role in education and personal phrases from our lived experiences.

These exercises prepared us for the core improvisation task, the exploration of our inner critic's voice while dancing. The task was to observe our thoughts and actively stop improvising and document them unfiltered the moment they surfaced.

Finally we reconvened in the circle using Dixit cards as visual metaphors to reflect on how we felt in the present moment.

Workshop 2

The second part builds on the first, aiming to transform our inner critique into a performative score.

The second workshop opened with a silent reflection on the mind map from the previous workshop, each selecting a Dixit card that resonated with it.

Next, we paired up for a physical warm up, using the ball as a moving point of contact to navigate space and shift levels.

After a brief revisiting of the first workshop's improvisation, we formed small groups to share our written phrases. We translated these judgmental thoughts into kinetic instructions, turning them into a collective choreographic score. As a closure, we returned to the Dixit cards selecting collectively one final image that best encapsulated our shared experience of the workshops.

The workshop experience

The workshops were both moving and empowering for me. Although this was my first time facilitating a mixed-ability group and the subject matter was sensitive, participants responded warmly and engaged openly throughout the process. The group dynamic gradually evolved from hesitation into a trusting environment marked by open dialogue, shared personal experiences, and collective humour. The workshop ultimately provided participants with a deeper self-understanding while introducing participants to a contemporary choreographic methodology that differs from the performative standards commonly found in the local dance scene.

Adaptations

The workshop largely mirrored my expectations, with some tasks received even more enthusiastically than anticipated. My proposals were adapted through two stages: first during planning, based on participant profiles, and second through real-time responsiveness to the group's needs. The structure was intentionally modular and "self-contained," allowing participants attending only one day to engage fully without missing essential stages of the process. Aware of the emotional weight of the "inner critique" and "tough love" themes, I incorporated longer integration periods and gradual task progression to prioritise emotional sustainability.

Minor adjustments also took place during the sessions. For example, when one participant unfamiliar with contemporary dance struggled with the abstract improvisation tasks, I offered an alternative entry point focused on self-observation rather than dance technique. Overall, the group's openness and organic engagement created a balanced and supportive atmosphere, making extensive contingency measures unnecessary.

SEED issues

My approach to sustainability focused on both emotional well-being and material awareness. I aimed to create an emotionally sustainable environment accessible to participants of different backgrounds and experience levels. Resource-conscious practices included using shared or reused equipment and recycled paper for research tasks.

The workshop structure itself was sustainable: rather than relying on rigid choreography, it was built around accessible, modular protocols adaptable to different communities and different levels of experience. Inclusivity was central to the design, with concrete, task-based approaches helping demystify contemporary dance and enabling participants to contribute their unique perspectives, through movement, discussion and reflection.



Feedback methods

To maintain a responsive environment, I integrated ongoing verbal check-ins at the beginning and end of each session, alongside a final Dixit card exercise that provided symbolic, non-verbal reflection and closure.

I also prioritised somatic feedback by observing participants' non-verbal cues and adjusting the task intensity intuitively. Collaborative reflection during the "transformation task" encouraged horizontal, peer-based feedback, while a follow-up email distributed by liminal extended the reflective dialogue beyond the workshop itself.

Perspectives

The next stage of my research will explore the transformative potential of the “tough love” protocol, focusing not only on the impact of the internalised critical voice but also on its ability to generate positive personal and collective change. A key aim is to adapt the workshop structure into a protocol-based work performed by diverse communities and participant profiles. I am interested in bridging the gap between internal research and a rigid performance outcome, exploring how the transformation developed within the workshop’s “safe container” can be translated into a staged form without losing its integrity.

Participant feedback

Participant feedback was overall positive, with many participants highlighting their deep engagement with the tasks and the strong sense of connection created through shared reflection. The group gradually transformed into a supportive collective, allowing participants to engage vulnerably with the sensitive theme of “tough love.” The Dixit card exercise proved especially meaningful, offering a non-verbal bridge between abstract movement and lived experience. ++ examples

Some challenges also emerged and became valuable learning moments. One participant struggled with the abstract nature of improvisation, while another experienced coordination difficulties during ball-based exercises. Rather than functioning as obstacles, these moments provided significant moments of growth and triggered alternative approaches.

Another important outcome was the shift from a traditional “performer-researcher” hierarchy to a horizontal support system, reducing performative pressure and encouraging participants to take ownership of their process.

A word from the mentor

Maria’s research provides us with a great example of a project which doesn’t directly address issues around the environment or access, but benefits immensely from the reflection on these axes, the implementation of certain tools and the use of certain concepts from this toolbox.

Her work aligns with all six of SEED’s core principles: **somatic**, the **slow** and **reduced**, the **local**, the **process-oriented**, the **open** and **adaptable** and the **equitable**. The **protocol-based** format Maria envisions for the future stands at the intersection of the accessible and sustainable approach the SEED program has developed. Also, attention to timing, inspired by notions of “**crip time**,” shaped both planning and responsiveness to participants’ needs.

Enriched by the perspectives of more and more people her work can provide valuable insight into the issue of critique in dance education, its internalised effect for dancers and its power of reproduction in future generations. This research is not only important for the dance community, but the general public as well, since internalising social critique (around weight, body shape, sense of rhythm, personal style) happens in all forms of dancing, including social dancing, which everybody has experienced.

Maria could further explore the environmental aspect or implications of her workshop, by incorporating ideas around the therapeutic, or calming effect of nature into the ‘narrative’ of her workshop, either through the ‘imaginary’ in the improvisation task she leads or through her actual choice of space for the workshop.

SEED FILM

in

SEED FILM - Traces of the collective experience

Watch the film: <https://vimeo.com/1208763036> (password: SEED)

Concept : Florine Clap, Iliana Fylla, Laura-Lou Rey

Direction & Editing : Florine Clap

The SEED Film accompanies this toolbox as another way of entering the project. Rather than documenting the project's activities, it offers a sensitive and poetic rendering of the collective experience lived throughout SEED. Through bodies, gestures, voices, landscapes and shared situations, the film traces the emergence of a common space of reflection where artistic creation, ecology, accessibility and inclusion gradually came into dialogue.

Structured around three interconnected chapters, the film follows the different moments of the project - the pedagogical journeys and the participatory choreographic workshops - not as separate events but as successive movements of the same collective experience.

The film seeks to make tangible what was shared: the questions that brought us together, the relationships that emerged, and the common horizon that slowly took shape through encounters.

The film approaches accessibility as an artistic practice rather than as a technical device. Its writing seeks a careful balance between image, sound and text, opening multiple perceptual pathways for experiencing the work.

The film unfolds through three chapters :

Chapter I — Transitions

Pedagogical Journey — Avignon (16–21 October 2025)

The film preserves the trace of the research that begins to breathe collectively.

Chapter II — Creative Accessibility

Pedagogical Journey — Athens (18–22 November 2025)

The film preserves the trace of the research that gradually shapes a shared way of thinking and a common universe of values.

Chapter III — Sharing Possibilities

Participatory Choreographic Research Workshops (January–March 2026)

The film preserves the trace of the research transformed and enriched through collective practice.

A shared adventure

The film weaves together fragments of experiences shared by artists, mentors, participants, facilitators and partner organisations in Avignon and Athens.

It also bears the traces of all the places, communities and institutions that welcomed, supported and nourished the project along the way.

Special thanks to all of them.

OPENING

in

This toolbox remains open

This toolbox is an invitation to continue exploring new ways of creating, caring, and collaborating.

Like the artistic and cultural practices it brings together, this toolbox is conceived as a living resource, intended to remain open, evolving, and responsive to new experiences.

If these pages generate new questions, new practices, or new ways of working together, they have already begun to evolve.

You are welcome to continue this movement:

- by sharing your experiences,
- by suggesting new tools,
- or by proposing references, practices, and perspectives that may nourish future versions of SEED and this resource.

SEED encourages the circulation of the ideas and practices presented in this toolbox. However any adaptation, translation, reproduction, or derivative development of this document requires the prior consent of the authors. Please contact the authors before undertaking any such project.

To share feedback or suggestions, please contact:
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