

Social and Ecological Engagement through Dance

TOOLBOX

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CREDITS

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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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.

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:

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)

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.

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.

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.

Each offers a different perspective: POSTURES situates the reflection, FORMATS and artistic dispositif 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.

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.

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.

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. If ecology 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.

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 sharing, 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

- 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.

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 trans medial, 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”.

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.

SEED FILM

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.

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: pole-transitions@leveilleur-scop.fr