

# **Social and Ecological Engagement through Dance**

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## **TOOLBOX**

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# CREDITS

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Conceptual framework, authorship and editorial coordination of the toolbox

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in collaboration with Medie Megas and Laura-Lou Rey

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- 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.

# FORMATS AND ARTISTIC DISPOSITIFS

## FORMATS AND ARTISTIC DISPOSITIFS

How can we organise the conditions of choreographic experience?

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

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

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

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

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

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

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

# OPEN STRUCTURES AND ACTIVATABLE FORMS

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

This entry explores choreographic formats as active structures of composition.

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

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

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

## Protocols, scores and activatable works

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

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

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

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

## *Suggested Tools and Pathways for Action*

- Develop open and reactivatable scores: design works that can be activated by different bodies, in different contexts, and with varying means. Scores may take the form of texts, instructions, sensory scores, images, oral transmission, or simple rules of interaction.

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

## **Series and continuity of works**

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

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

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

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

## ***Suggested Tools and Pathways for Action***

- Develop cycles of creation around a shared inquiry: structure several works around a common question, imaginary, issue, or material in order to progressively deepen its different dimensions, rather than systematically starting from scratch.
- Develop a portfolio or research corpus approach: draw inspiration from visual arts practices, where artists often develop bodies of work connected through recurring questions, materials, or concerns. Choreography may thus be approached as a field of research

composed of series, stages, or successive chapters, making visible an artistic practice's evolution over time rather than a succession of independent projects.

- Reactivate and transform materials from one work to another: reuse, shift, or further develop gestures, scores, dispositifs, scenographies, sonic materials, or dramaturgies so that they may evolve across contexts and engage with new questions.
- Build living repertoires of choreographic materials: create evolving archives gathering notes, recordings, scores, objects, rehearsal traces, or testimonies. Similar to documentary collections in the visual arts, these repertoires can become active resources for future creations and transmission.
- Document the successive transformations of an artistic approach through journals, publications, intermediate shares, or process archives.
- Develop sustainable ecosystems of collaboration with performers, venues, partners, territories, or communities, allowing an artistic inquiry to deepen through repeated encounters rather than through one-off collaborations.

## **Variations and multiple versions of a work**

A choreographic work can exist through multiple forms without losing its internal coherence. It may unfold as a performance, installation, exhibition, publication, sound-based dispositif, pathway, or contextual activation. These formats represent different ways of bringing the same artistic proposition into existence by shifting mediums.

This plurality of formats shifts the focus from the work as a fixed object to the underlying sensitive structure capable of generating meaning through differentiated modes of experience. Each format engages specific relationships to the body, time, space, and attention. In some cases, a work may unfold through several formats, each activating a particular dimension of the artistic proposition. The plurality of forms thus becomes part of the dramaturgy of the work itself and of its conditions of appearance.

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

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

## ***Suggested Tools and Pathways for Action***

- Identify the different modes of existence of a work and map possible formats: consider from the outset the different ways a project may take form (stage performance, installation, publication, archive, sound-based dispositif, etc.), not as technical derivatives, but as distinct sensitive experiences.
- Explore translations between formats: approach the transition from one format to another as a dramaturgical transformation. What changes is not only the medium, but also the relationship to the body, space, time, and perception. Define transformation principles

between formats: what should remain stable, what may evolve, and what calls for reinterpretation.

- Compose through differentiated perceptual modules: develop choreographic elements (gestures, images, sounds, texts, dispositifs) capable of being activated differently depending on the context of presentation.
- Consider circulation as part of the work itself: integrate conditions of dissemination, documentation, and reactivation as constitutive dimensions of the artistic project rather than secondary stages of production.
- Activate forms of coexistence between formats: allow multiple forms of the same work to exist simultaneously or successively, without establishing a hierarchy between a “main version” and its “derivatives.”
- Document shifts between formats: observe and document what changes when a work moves from one format to another: perceptions, audience relationships, temporalities, bodily intensity, and modes of interpretation. These shifts can become a research material in their own right.

## References

### **Deborah Hay – No Time to Fly (2010)**

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

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

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

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

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

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

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

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

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

# **PARTICIPATORY FORMS / SHARED EXPERIENCES**

How can roles be redistributed within choreographic experience?

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

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

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

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

## **Participatory Works and Co-Creation**

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

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

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

Within this perspective, the dramaturgy of meaning is constructed as much through the relationships produced as through the gestures themselves: attention, trust, vulnerability, cooperation, and unpredictability become integral components of composition. Participatory works may also bring forth situated narratives rooted in lived experience, embodied memory, testimony,

or realities often rendered invisible. Participants thus become carriers of knowledge, stories, perceptions, and modes of attention that transform the choreographic material itself, while opening spaces of visibility for a plurality of bodies, sensory experiences, and ways of being together.

### ***Suggested Tools and Pathways for Action***

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

### **Rituals, Social Dances and Collective Dance Practices**

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

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

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

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

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

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

### ***Suggested Tools and Pathways for Action***

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

### **Games, Tasks and Guided Improvisation**

Games, tasks, and guided improvisation frameworks refer to choreographic formats built through simple rules, challenges, constraints, missions, or open frameworks for action that allow movement to emerge in real time. Here, composition does not rely on a sequence fixed in advance, but on elementary structures clear enough to orient action while leaving each participant the possibility to invent their own way of responding.

Unlike protocol- or score-based works, which often aim to create forms that can be transmitted and reactivated across different contexts, playful and improvisational formats are more deeply rooted in the immediacy of lived experience. The framework exists less to preserve a work than to generate a state of presence, collective attention, or a space of interaction in which something can emerge.

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

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

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

### ***Suggested Tools and Pathways for Action***

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

## References

### **Julie Nioche – L’impassé-e (2020)**

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

### **Rachid Ouramdane – Franchir la nuit (2018)**

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

### **Medie Megas – Dribbles and Triplets (2019)**

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

### **Ivana Müller – In Common (2012)**

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

### **Massimo Fusco – Bal Magnétique (2026)**

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

### **Boris Charmatz – CERCLES (2024–)**

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

### **Tzeni Argyriou – MINTATI (2024)**

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

# **SPACES, TEMPORALITIES AND PLACES OF EXPERIENCE**

How do environments transform choreographic experience?

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

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

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

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

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

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

## **Immersive Artistic Dispositifs / Expanded Perception**

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

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

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

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

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

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

### ***Suggested Tools and Pathways for Action***

- Design non-frontal spatial configurations: explore dispositifs in which audiences can move, change viewpoints, or be positioned at the centre of the action: circular, traversable, immersive, walking, or 360-degree formats.
- Compose immersive atmospheres through multiple sensory layers: mobilise light, sound, silence, voice, materials, smells, or natural elements as full dramaturgical components. Soundscapes, soil, water, vegetation, variations in light, or resting dispositifs can transform regimes of attention and modes of presence.
- Work with proximity as a dramaturgical tool: experiment with different forms of proximity between performers and audiences: physical closeness, direct address, whispering, eye contact, shared circulation, or situations of close observation.
- Create multiple modes of engagement within a single work: allow different ways of inhabiting the experience: sitting, moving, standing, observing from a distance, circulating freely, or shifting one's level of attention throughout the work.
- Explore temporalities of slowness and availability: develop formats that allow audiences to enter and leave freely, remain lying down, pause, contemplate, or inhabit the work at their own rhythm: relaxed performances, napping dispositifs, resting environments, or long-duration works.

- Integrate sensitive forms of address: use speech, storytelling, discreet instructions, whispered texts, or embodied signals to engage audiences in an active presence without necessarily requiring direct participation.
- Prioritise subtle, resource-conscious forms of immersion that rely on perception and
- Relation rather than material or technological excess (see more in Part 3, notion 2).

## **Lived Spaces, Outdoor Environments and Walking Forms**

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

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

The act of moving through space becomes a compositional material in its own right, just as much as the environments traversed. Topographies, architectures, weather conditions, vegetation, social uses of space, sounds, and local histories directly influence the conditions of the experience. The environment – human and non-human, living and built – thus participates in the dramaturgy as actively as the moving bodies themselves.

Unlike immersive dispositifs, which construct a specific environment, walking forms rely on pre-existing places and reveal dimensions that often remain unnoticed: everyday rhythms, layers of memory, local ecologies, or tensions between built and living environments.

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

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

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

## ***Suggested Tools and Pathways for Action***

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

## **Choreographic Territories and Extended Temporalities**

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

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

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

These territories do not simply produce works; they primarily function as frameworks for emergence. They make possible a plurality of propositions, formats, and experiences – festivals,

curated programmes, exhibitions, artistic seasons, or a long-term project – that coexist within the same ecosystem. Creation thus becomes an open field in which different forms enter into dialogue, and transform according to context.

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

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

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

### ***Suggested Tools and Pathways for Action***

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

## **References**

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

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

### **Morag Rose – Loiterers Resistance Movement (since 2006)**

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

city. Her projects mobilise walking as a tool for artistic creation, collective empowerment, and the reclaiming of urban territories.

**Mette Ingvarlsen – Evaporated Landscapes (2009)**

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

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

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

**Chios Art / Research Retreat (since 2021)**

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

**Unexpected Bodies in Unexpected Places, Europe Beyond Access**

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

# HYBRID FORMS

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

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

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

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

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

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

## Disciplinary Hybridity and Trans-media Forms

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

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

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

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

### ***Suggested Tools and Pathways for Action***

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

### **Unconventional Formats**

Some contemporary choreographic practices explore formats that move beyond conventional modes of presentation without being primarily defined by participation, immersion, or digital technologies. These approaches shift the very nature of the choreographic experience by engaging other sensory, relational, or situational registers.

Choreography may then take the form of a shared meal, a care protocol, an olfactory experience, a listening dispositif, a conversation, a process of collecting stories, or a situation structured around touch, attention, or encounter. Danced movement does not necessarily disappear, but it is no longer the sole vehicle of the experience.

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

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

### ***Suggested Tools and Pathways for Action***

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

### **Digital, Augmented and Remote Dance Formats**

Contemporary choreographic practices are increasingly situated within mediated environments that redefine the conditions of presence, relationship, and perception. These formats are not simply technological extensions of the stage; they actively contribute to transforming what constitutes a choreographic and dance experience.

They reshape both the reception of works and the conditions through which moving bodies engage with one another and their environment. For dancers as well as participants, these dispositifs can open new possibilities for movement, expanded sensory regimes, and forms of distributed, mediated, or augmented presence, across hybrid physical and digital environments.

Dance may thus unfold through online transmission platforms, hybrid settings combining physical presence with remote participation, or immersive digital environments. Choreography circulates across multiple locations, bodies, and interfaces, rather than being confined to a single unified space.

Within these configurations, the notion of presence becomes more complex: the body may be situated, fragmented, relayed, or augmented through technical systems. The choreographic experience becomes a composition of gestures, images, data flows, and interactions, in which modes of relation are continuously reconfigured through interfaces.

These formats create new possibilities for accessibility, participation and circulation while enabling forms of distributed creation across multiple spaces and temporalities.

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

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

### ***Suggested Tools and Pathways for Action***

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

## **References**

### **Massimo Fusco – Corps Sonores (2021)**

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

### **Nans Pierson – Danse Immersive Électro (since 2024)**

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

**Omar Rajeh – Beytna (2016)**

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

**Vivian Fritz Roa – GeoDanse (2015–2017)**

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

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

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

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

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

# SEED

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.

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