

Social and Ecological Engagement through Dance

TOOLBOX

CREDITS.....	4
PREFACE.....	7
CONTEXT.....	8
THE SEED PROJECT.....	10
INTRODUCTION TO THE SEED TOOLBOX.....	13
EDITORIAL TEAM.....	14
READING GUIDE.....	15
GESTURES OF CARE.....	20
HOW TO ACT WITH CARE IN TRANSMISSION.....	23
We don't learn in a vacuum.....	23
Proposed Actions.....	24
A shift towards accessible and biocentric modes of transmission.....	25
Proposed Actions.....	25
Practices of care in dance are not just a medium.....	27
Proposed Actions.....	27
Creating sustainable and inclusive narratives.....	28
Proposed Actions.....	29
References.....	30
HOW TO ACT WITH CARE IN PERFORMANCE.....	32
Performance conditions, relational shifts and situated hospitality.....	32
Proposed Actions.....	33
Equitable and sustainable spectatorship and participation / accessibility services.....	33
Proposed Actions.....	34
Aesthetics of access and aesthetics of ecology.....	35
Proposed Actions.....	36
Creating entry points into sustainable and accessible narratives.....	36
Proposed Actions.....	37
References.....	38
HOW TO ACT WITH CARE IN COMMUNICATION.....	40
Clear information on accessibility.....	40
Proposed Actions.....	41
Multimodal communication.....	41
Proposed Actions.....	42
Inclusive language.....	42
Proposed Actions.....	43
Communication Sobriety.....	43
Proposed Actions.....	44
Reflective Evaluation.....	44
Proposed Actions.....	45
References.....	45
HOW TO ACT WITH CARE IN PRODUCTION.....	47
Create eco-designed and accessible projects.....	47
Proposed Actions.....	48
Rethink mobility.....	49
Proposed Actions.....	49
Create with available resources.....	50
Proposed Actions.....	51
Work at a sustainable pace.....	51
Proposed Actions.....	51
Care for teams.....	52

Proposed Actions.....	53
References.....	54
HOW TO ACT WITH CARE IN NETWORKING.....	56
Build expanded communities of practice.....	56
Proposed Actions.....	57
SEED FILM.....	59
This toolbox remains open.....	60

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

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in collaboration with Medie Megas and Laura-Lou Rey

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

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- Medie Megas: inclusive choreographic practice, dance pedagogies, artistic and dramaturgical support
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- Medie Megas: contributing author - methodological and written contributions
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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.

GESTURES OF CARE

GESTURES OF CARE

How can we act with care?

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

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

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

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

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

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

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

Translating care into practice

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

Listen

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

Plan

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

Enact

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

Reflect

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

HOW TO ACT WITH CARE IN TRANSMISSION

Learning, artistic research, and collective knowledge production

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

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

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

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

[We have decided to include the “aesthetics of access” and “aesthetics of ecology” notions in 3.ii, because their aim is to facilitate accessibility and ecological understanding during reception.

However the terms are also relevant to this section for two reasons:

- a. because they refer to processes carried out during rehearsal periods and
- b. because they also affect the accessibility level and ecological understanding `for the performers themselves..]

We don’t learn in a vacuum

How can learning be facilitated by the surrounding conditions?

For centuries pedagogy has focused on the content and methods of teaching. The more recent notion of “conditions of learning” focuses on environments which are conducive to learning and does not only concern the cognitive, but also the embodied. These environments include the space itself, the emotional, physical, economic and political conditions in which the transmission process

is taking place. Understanding these conditions has become increasingly important today, as the contexts in which learning takes place are undergoing profound transformations. Contemporary life, with its continual digital distractions and abundance of choices and stimuli brings this issue to the forefront with urgency.

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

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

Proposed Actions

- At the beginning of any artistic process, consider the overall accessibility of the given situation (transport, information, physical access). Are there ways in which you can intervene, things you can anticipate and conversations that need to be had to ensure sustainability in the broadest possible sense?
- Consider the ecological conditions of the transmission process. What materials are being used? Are they being sourced, used, reused, upcycled or discarded in a responsible way?
- Question assumptions around productivity, efficiency and constant activity. Could waiting, observing and resting be part of the transmission process?
- Think of the group as an ecosystem rather than a collection of individuals. How are participants affecting one another's attention, confidence and learning?
- Ensure a safe and distractions-free space by giving attention to lighting, sound, floor, tactile conditions. Avoid very intense light or sound levels
- To facilitate movement and maximize visibility within a space, make sure it is clutter free and welcoming in terms of sensory stimuli. Exits should always be clearly marked.
- Biophilic materials and natural environments, can help regulate the nervous system, especially in cases of neurodivergent participants.
- At the beginning of the session clearly set out your parameters of participation (feeling free to enter and exit the space at will, to stop an activity or exercise if any discomfort is felt). If necessary make reminders during session.

- When meeting a new group, start the session in a circle for people to introduce themselves and ask them to clearly state their access needs. Then take a few minutes to prepare the space accordingly with the rest of the group.
- If possible have an extra person on hold for assistance in various situations (from visiting the bathroom, to handling an unforeseen situation).
- Keep in mind that technology can be conducive, but can also hinder learning, so use it with caution and awareness.
- Try to be aware of the socio/economic conditions of the people or locality you are working with. It may shape the response to your proposition in crucial ways.
- Try to be aware of the cultural context within which your project is situated, be prepared to adapt to it, allowing it to inform the work in directions you hadn't anticipated.

A shift towards accessible and biocentric modes of transmission

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

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

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

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

Proposed Actions

- Take care to reflect upon the level of consent and consciousness of presence of each participant in a transmission process. Make sure to extend this questioning to the final outcome, whether a formal or informal performance. Is everyone projecting a conscious self

or is it possible that some people may be simply displayed on stage (see Melissa C. Nash's text in references).

- Try to address different senses by giving an exercise or instruction in different ways. If you start with a physical demonstration, maybe then give an oral description of the movement and then try a hands on demonstration on someone else's body, if you have consent.
- If a sign language interpreter is present, think of your relationship to them as a little duet, follow their pace and monitor the response of the participants.
- In multi-language environments make sure translation or sign language interpretation really work.
- When possible, work with music that supports exploration rather than imposing a fixed tempo.
- Explore the possibility of working with vibrating devices or low-frequency sound to communicate rhythm and emotion to deaf or hard of hearing dancers.
- Try communicating an idea through different mediums. Printed words, texts, images, graphs, sketches, sounds can enrich the material itself and be very helpful to different members of the group.
- Try modifying your language from an anatomical, technical vocabulary to a more poetic, metaphorical or associative one. Activate the imaginary by using images or references to other senses. As in synaesthesia, describe a sensation as a colour or a movement as a sound.
- Keep everyone active during the creation process by checking in on their understanding of the tasks and concepts. explaining and clarifying concepts.
- Be ready to adapt to specific needs or capacities of the group, even if that means abandoning a painstakingly prepared plan.
- Allow for different timings during an improvisation, task or exercise. Durations and speeds can vary. Open up to the possibility of parallel actions.
- Have more breaks and short pauses.
- Take care to reflect upon the level of consent and consciousness of presence of each participant in a transmission process. Make sure to extend this questioning to the final outcome, whether a formal or informal performance. Is everyone projecting a conscious self or is it possible that some people may be simply displayed on stage (see Melissa C. Nash's text in references).
- Try to address different senses by giving an exercise or instruction in different ways. If you start with a physical demonstration, maybe then give an oral description of the movement and then try a hands on demonstration on someone else's body, if you have consent.
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other senses. As in synaesthesia, describe a sensation as a colour or a movement as a sound.

- Keep everyone active during the creation process by checking in on their understanding of the tasks and concepts. explaining and clarifying concepts.
- Be ready to adapt to specific needs or capacities of the group, even if that means abandoning a painstakingly prepared plan.
- Allow for different timings during an improvisation, task or exercise. Durations and speeds can vary. Open up to the possibility of parallel actions.
- Have more breaks and short pauses.

Practices of care in dance are not just a medium

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

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

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

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

Proposed Actions

- Validate ordinary, everyday actions and micro movements. Go back to basics. Start from zero. Don't take traditional dance knowledge for granted.
- Validate personal movement as choreographic material and subjective and embodied experience as an artistic source.
- Validate slowness, self-regulation, adaptation and avoid physical or sensory overload. Allow each individual to modulate intensity, amplitude and duration of movement.

- Use improvisation to include diverse bodies without imposing normative models. Base your practices on listening, attention to micro-variations, and continuous adjustment.
- Use improvisation as part of ecological movement practices: minimal means, adaptation to environmental conditions.
- Experiment with movement tasks inspired by ecological phenomena such as cycles, adaptation, mutation, migration or symbiosis.
- Use contact improvisation as a means to explore physical states (weight sharing, balance, falling, support, and trust), to challenge hierarchies (lifter/lifted, active/passive, able-bodied/disabled) and to adapt to different physicalities and environments.
- Consider how the space, the weather, the materials, the local ecology are shaping the content of your transmission
- If dance traditionally privileges innovation, think of what maintenance and conservation may mean in the context of dance. What are our resources, how can they be preserved and used in a sustainable way?
- Be open to the possibility of co-creation, where rules can be negotiated, transformed, or suspended depending on context.
- Explore touch to shift the dominance of vision toward often marginalized senses (tactile, proprioceptive), particularly in contexts involving sensory or cognitive disabilities.
- Ensure contact improvisation and touch are practised within a strong ethical framework of consent, gradation, listening, and adaptability.
- Experiment with the idea of “movement translation”, as a means of adapting to and sharing movement with different bodies, sensibilities and perceptivenesses. The first step to translating is finding the focus of the original movement. For example a traditional plié can be perceived as a “lowering”, or a “bending”, or a “floating” movement. Participants can then respond to the instruction in their own way by, for example, lowering their gaze, or bending their elbows, or letting their torso float sideways.
- Take time to explore the natural and/or architectural elements of the space. Adopt a somatic approach, focusing on how these elements are embodied in our physical sensations, movement and general sense of being. (see more on this in section 3.2.ii)
- Explore the use of mobility aids, with care not to appropriate, but to understand how to interact with the people using them. In a space with wheelchair users, it is important to acknowledge, not only the vulnerability of the people using mobility aids, but also the vulnerability of those without them, whether non-disabled, blind or neurodivergent.
- Take time to understand how each individual experiences space, time and other bodies. For example, blind people understand space mainly through sound and touch and some neurodivergent people may find proximity to other bodies, objects or open spaces challenging due to sensory, spatial or environmental sensitivities.

Creating sustainable and inclusive narratives

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

Beginning from a stand point of care, whether for human diversity, social justice or the environment, inevitably influences the narratives we create. Care alters our attention, our perception, our imaginaries, and our actions within artistic processes, opening us to new definitions of art itself, of who can be an artist and of what subject matters are worthy of becoming artistic

material. This creates a vast opening within dance, a field which has historically defined itself through distinction, virtuosity and exclusion. It raises questions related to bodily norms, visibility and non-normative embodied experiences.

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

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

Proposed Actions

- Think actively of where your transmission process is directing attention, what forms of perception you are activating, what experiences you are mobilising and what forms of collectivity you are making possible. How is meaning produced from each of these actions?
- Consider how you can make accessibility and sensory experience a dramaturgical driver, rather than a secondary adaptation.
- Question how you are orienting the imaginary. Are you making invisible realities visible, or unimagined realities imaginable? How can you expand perception and trigger the collective imagination?
- Think actively of where your transmission process is directing attention, what forms of perception you are activating, what experiences you are mobilising and what forms of collectivity you are making possible. How is meaning produced from each of these actions?
- Consider how you can make accessibility and sensory experience a dramaturgical driver, rather than a secondary adaptation.
- Question how you are orienting the imaginary. Are you making invisible realities visible, or unimagined realities imaginable? How can you expand perception and trigger the collective imagination? Explore different ways of eliciting, documenting and performing personal stories and testimonies, embodied memories, situated narratives, with special attention to minority and invisible experiences.
- Try using tools like interviews, field notes, diaries, letters, games, questionnaires, mapping, brainstorming, memory triggers, observation or creative response tasks to help people share and document their stories, memories or situated narratives.
- Take care of how you deal with intimate or personal information. How do you frame the research and how do you deal with consent? How will the information be shared or used in the context of your process?

- Consider the relationship between personal and collective experience and memory. Are there tensions there which create meaning? What narratives are we producing collectively? How are relationships within the group affected by the emerging dramaturgies?
- Consider the relationship between the personal and the situated. What relationship to the place is emerging? How is the local being anchored and how are geographies being explored?
- Explore references, alternative sources of knowledge and context as a means of feeding your process. A broader commitment to sustainability and accessibility, may lead you to critical and ecological thinking, scientific or technical knowledge, care practices, situated knowledge and cultural contexts.
- Question where lived experience intersects with theoretical references. What meaning does this juxtaposition create in itself?

References

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

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

Maria Papadopoulou, Medie Megas – [Lets Play!](#) (2025)

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

Holland Dance Festival / Stopgap Dance Company

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

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

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

Kate Morales – The Big Welcome (2021)

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

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

Explores how ethics of care operate within pedagogical and performance contexts, linking disability

justice, relational/intimacy practices, and participatory theatre methodologies. The article highlights care as a structural and embodied practice that shapes collaborative learning environments and performance-making processes.

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

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

HOW TO ACT WITH CARE IN PERFORMANCE

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

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

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

Performance conditions, relational shifts and situated hospitality

How is spectatorship and participation shaped in the lived conditions of performance?

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

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

These conditions do not operate as neutral frameworks. They shape the density of attention, the modes of perception and the possible forms of engagement, opening or limiting different ways of being present within the same situation. In this sense, performance becomes a relational field

where hospitality is embedded in the very construction of the experience, rather than added as an external layer.

Proposed Actions

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

Equitable and sustainable spectatorship and participation / accessibility services

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

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

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

aims and audience. These practices challenge the tendency to privilege novelty and productivity above all else, recognising maintenance, recovery and continuity as valuable artistic actions.

In recent years an increasing number of cultural institutions have sought to render their productions accessible to wider audiences. As we have seen across this toolbox accessibility is a principle rather than a set of known practices, working on every different level of production, creation, dissemination and reception. The tools, services, and methodologies described below constitute the most established accessibility practices in performance contexts, however they by no means exhaust the question of accessibility.

Accessibility tools vary depending on the specific performance conditions and – most importantly – the type of disability they are intended to address. They are often developed and applied after a performance has been finalized, typically treated as supplementary services for disabled audience members rather than as integral or creative components of the performance itself. This disconnect – between accessibility services and the artistic process – often results in tools that are misaligned with the performance’s aesthetics. They can inadvertently distract both disabled and non-disabled audiences or even fail to effectively and equitably convey the performance’s content in a dignified manner. This conflict is sometimes referred to as “accessibility versus aesthetics.”

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

Proposed Actions

- Rethink elements like the lighting, the sets, the costumes and the overall setting of a performance, touches upon both questions of sustainability and environmental responsibility, as well as questions of accessibility.
- Try to work with “aesthetics of access’ throughout the process. If this has not been possible consider accessibility tools.
- Connect to well-equipped professionals and work in close collaboration with them (and the production team) for as long as possible. Accessibility tools must respect both to the performance itself and the audience.
- Be realistic in your aims. It is better to apply one or two tools effectively, than many ineffectively.
- Always try to test the tools’ effectiveness by inviting end-users to rehearsals and listening to their feedback.
- Organise tactile tours: pre-show tours offering hands-on exploration of stage sets, props, and costumes.
- Develop an audio description: live or recorded narration describing visual elements during the performance.
- Create accessible prints: large print, braille, and tactile performance materials.
- Provide sign language interpretation: on-stage or video-based interpreters conveying spoken content.

- Offer supertitles / captions: text displayed live or pre-synced with dialogue and sound cues.
- Incorporate visual sound waveforms (graphical representations of sound patterns) or vibrations (with vibrating devices or low-frequency sound to communicate rhythm and emotion).
- Favour sensory-friendly performance formats (particularly for neurodivergent audiences): adapt the environment by reducing sensory overload and offering adjusted conditions of reception. This could be developed further through the use of sensory kits (see Part 2).

Aesthetics of access and aesthetics of ecology

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

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

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

Accordingly, the term "aesthetics of ecology" is a term used by many artists, architects and scholars to refer to practices that adhere to ecological and social sustainability principles. These practices shift their attention from the artwork as an object to the artwork as the set of relations it enacts and sustains. Here, the artwork is understood as something that functions ecologically: it is shaped by interdependence between different elements.

This approach values processes, relations and transformations over fixed forms, and works with attention, adaptation and uncertainty as creative conditions. An aesthetics of ecology and sustainable also implies coherence between artistic form and conditions of production, including material choices, collaboration modes and ecological impact.

It is important to make a distinction between art which is about access or ecology and art which actually enacts accessible or ecological principles, raising awareness around these themes on a deeper level.

Proposed Actions

- Rethink the entire creative process through the accessibility perspective.
- Experiment with ways in which you can make words and sounds visible (for a deaf or hard of hearing audience). This could include words written on paper, signs, boards or tech based solutions like led signs, projections of sound waves, screens etc.
- Make interpretation into sign language part of everyday rehearsal: try role exchanging: interpreters as dancers and actors, dancers and actors as interpreters.
- Integrate audio description into script itself.
- Try to incorporate sound into movement, costumes and set design.
- Introduce tactile elements into the performance experience.
- Rethink the entire creative process through the sustainability perspective.
- Consider working in one place rather than continually moving between residencies and programming extensive touring. What artistic possibilities emerge from developing long-term relationships with a landscape or a community?
- Explore how your work relates to the outdoor or indoor environment. How does the space in which it is taking place generate meaning and new experiences for the audience?
- Draw on local knowledge, histories and memories. How can specificity strengthen the relevance of the work?
- Investigate the complexity and interconnectedness of ecosystems. How can choreography do justice to these relations without oversimplifying.
- Consider how your performance is enacting ecological relations: between humans and non-humans, present and future generations, local and global scales, production and consumption.
- Experiment with shifting attention away from the human, towards a more biocentric perspective. How may a living being, a natural phenomena, or a geological feature become a source for choreographic thinking?

Creating entry points into sustainable and accessible narratives

How can we overcome barriers to participation and understanding? How can performance experiences promote ecological and social sustainability awareness?

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

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

Accessible content is an important element of accessibility in performance. As contemporary dance is often considered elitist, obscure and intimidating in terms of its themes, forms and modes of

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

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

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

Proposed Actions

- When thinking about entry points ask: Who is the intended audience? Does it reflect a particular social, cultural or demographic profile? Where will the performance take place and in what context (urban or rural, large institutional theatre or neighbourhood venue)?
- Consider ways to adapt and relate to, or expand on your audience's lived and embodied experience.
- Reflect on what generated the work in the first place. Was it a question, an image, a bodily experience, a place, a relationship, a compositional principle or a conceptual reference? Could sharing this point of departure become an entry point for your audience?
- Consider a pre-show talk, workshop, exhibition or other activity related to the content of the performance. In this context:
 - Share mind maps, drafts of structures, dramaturgical diagrams or any visual material that might provide access to the thought process behind the piece.
 - Share a task or a question you used in your creative process. It can be very exciting for audience members to experience a task previously proposed to the dancers or actors and then to see the stage result of that process.
 - Give the audience a tactile or body experience that will help them identify with the dancer's experience. For example, a mobile set which affects one's movement, or a particular element or object which it is interesting to experience, or a technological element which they can use like a VR mask.
 - Try sharing materials from the period of creation. These could be interviews, field notes, diaries, letters, games, questionnaires, mapping, brainstorming, memory triggers, observation or creative response. Could these materials be expanded by making this a more interactive process?
- If your narrative is situated, how will the audience relate to the specific spaces/places, stories you are exploring? Are they familiar with them? Consider facilitating a similar

exploration process for them, by instigating a memory, story or response of their own. This could be done by asking a question, or instigating a discussion during the performance, giving the audience space and time to write, record or convey in some way a personal experience, memory or thought.

- Think actively of where the performance is directing the audience's attention. What forms of perception it is activating? What experiences it is mobilising and what forms of collectivity is it making possible. For example, create a collective tactile experience or like Sindri Runuddes (see references).
- Invite audience members to enter the work through different modes of attention. Some may follow movement qualities, others relationships, images, sounds, spatial compositions or personal memories. A performance does not require a single mode of understanding.
- Consider the scope of the imaginary in the specific performance context. What is visible and invisible / imagined and imaginable here and now? How can this collective experience of imagining be rendered safe and constructive for the audience?
- If you believe the content to be triggering in any way, prepare the audience for the themes that will be explored in the performance through the program text and an introduction to the performance. Lay out all the conditions of participation clearly. Apply care to your time planning: allow extra time for pauses, adjust duration and time frames sensitively.
- How will politics of visibility function in the performance? What impact may the shift in dominant representations have on the audience? Are you creating a safe space for vulnerability, trauma and fragmentation to emerge and be expressed?
- How is the dramaturgy making alternative forms of relation to the living possible? What is the audience's experience and understanding of ecological interdependence and how may these shift through the performance?
- How are you communicating your commitments to sustainability and continuance to your audience?
- Within the work itself, other entry points may be joy, emotion and humour; elements that audience can identify with personally or collectively; familiar objects, characters or ideas that are reflected within the work.
- What is your audiences relationship to your references? What knowledge are you taking for granted? How can you convey this knowledge through the performance to make it accessible? How familiar are they with critical and ecological thinking and scientific or technical knowledge?
- Question where does the audiences lived experience intersect with the theoretical references. What meaning does this juxtaposition create in itself?

References

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

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

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

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

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

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

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

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

Jérôme Bel – Disabled Theater (2012)

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

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

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

Claire Cunningham – [Thank You Very Much](#) (2020)

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

HOW TO ACT WITH CARE IN COMMUNICATION

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

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

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

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

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

Clear information on accessibility

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

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

It is also necessary to provide information relating to accessibility, which must itself be clear, provided in advance and easy to find, understand and use independently. It must enable people to anticipate the conditions, assess their needs and make informed decisions about their participation without having to constantly ask for clarification. This may include step-free access, accessible

toilets, seating options, transport arrangements, subtitling, interpreting, flexible arrangements, sensory environments, available support and contact details for any accessibility-related enquiries, as well as transparent communication about any potential barriers or limitations.

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

Proposed Actions

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

Multimodal communication

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

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

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

This practice involves writing and laying out documents in such a way as to make them accessible to as many people as possible. It helps anyone with cognitive difficulties to understand texts more

easily, whether they are young children, older people or people who speak another language. This method of creation and transcription can be applied to all types of documents: from employment contracts to portfolios of creative work.

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

Proposed Actions

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

Inclusive language

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

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

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

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

This approach, applied to both written and spoken communication, comprises a set of techniques and practices designed to ensure that texts are accessible and comprehensible. In order to communicate as accurately as possible with artistic and technical teams, as well as with the public, it is essential to adopt this approach, which will help to strengthen the consistency of our actions. In writing, it is customary to use the middle dot, which looks like this: ‘·’. This is a typographical symbol that helps to ensure that women, men and non-binary people are equally visible. It is also an abbreviation for paired terms.

Proposed Actions

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

Communication Sobriety

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

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

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

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

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

Proposed Actions

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

Reflective Evaluation

Reflective evaluation is a principle of self-assessment whereby we are encouraged to examine our actions, thoughts, emotions and decision-making, with the aim of improving our practices. In terms of communication, this involves observing and analysing the effects of the tools used and the information produced and disseminated, and then adapting our materials and practices over time. The aim is to adapt one's communication practices in line with different contexts, needs and the nature of projects, as part of a process of continuous improvement.

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

Proposed Actions

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References

Stopgap Dance Company

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

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

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

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

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

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

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

W3C – Web Content Accessibility Guidelines (WCAG)

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

Center for Inclusive Design. Inclusive Design Principles

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

European Disability Forum. Guidelines on Accessible Communication

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

HOW TO ACT WITH CARE IN PRODUCTION

Enabling Artistic Creation through Responsible Organisation

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

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

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

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

Create eco-designed and accessible projects

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

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

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

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

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

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

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

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

Proposed Actions

- Incorporating eco-design and accessibility from the earliest stages of design: addressing these aspects during initial discussions with artists, technical teams, venues and partners, before design choices or technical decisions are finalised. e collaborators to foster collective learning and continuous improvement.
- Communicate transparently about eco-design and accessibility choices: inform partners and the public about the environmental and accessibility principles guiding the project, making these choices visible as part of the artistic and production process.
- Document and share production practices: record the eco-design and accessibility solutions developed throughout the project and share them with future collaborators to foster collective learning and continuous improvement.
- Anticipate the life cycle of sets and works of art: Prioritise design and production choices that are lightweight, modular and reusable; encourage production decisions that reduce environmental impact by facilitating transport, repair, reuse and long-term circulation. To achieve this, take the time to plan each stage and explore all possibilities so that you can make informed choices and avoid hasty decisions; consider the best approach to take account of every stage in the life cycle of your creation: from design and procurement, through production and transport, right up to the end of its useful life. Take the time to explore all possibilities and the impact of each action so that you can make the right choices, and act thoughtfully rather than in haste.
- Coordinate accessibility throughout the audience's journey (accessibility chain):
- Develop information packs for the public: clear resources to consult before the visit, combining practical information, accessibility details, maps, visual aids and advice to prepare the public for the experience.

- Plan for accessibility beyond the performance itself by taking into account wayfinding, ticketing, pricing, transport, reception, signage and the accessibility services available.
- Use an accessibility coordination sheet to centralise this information for production teams, performance venues and the public.

Rethink mobility

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

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

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

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

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

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

Proposed Actions

- Design mobility plans before confirming production schedules: plan tours, residencies and meetings by considering ecological impact, accessibility needs, geographical coherence and the well-being of artists and teams, rather than optimising only financial or logistical efficiency. It is essential to avoid travelling for a single performance. With this in mind, plan

to stay in the area for longer to offer local residents the chance to take part in other artistic activities: workshops, meetings, etc.

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

Create with available resources

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

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

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

Proposed Actions

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

Work at a sustainable pace

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

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

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

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

Proposed Actions

- Co-design realistic production schedules: co-design project timelines with artists and collaborators based on realistic and adaptable temporal frameworks, allowing sufficient time for research, rehearsal, technical preparation, administrative work and unforeseen

adjustments. Schedules should also account for different bodily rhythms and capacities by integrating sustainable working patterns, including reasonable working hours,

- Recognise rest as part of production planning and include buffer time throughout the production process: integrate buffer time, rest periods, observation, revision, and contingency space into production workflows, rather than scheduling activities at full capacity from start to finish. This includes regular breaks, flexible pacing, and recovery time between intensive phases of work, acknowledging rest as an essential condition for sustainable and accessible artistic production.
- Develop a recovery-aware production calendar: create a shared production timeline that explicitly includes periods of rest, recovery, transition, and adjustment alongside rehearsals, technical periods, and performances. Make these temporalities visible and collectively coordinated, ensuring they are recognised as an integral part of sustainable artistic production.
- Adapt working schedules to individual needs: anticipate different working rhythms and make room for flexible rehearsal hours, adapted working days or personalised schedules when needed.
- Monitor and adjust workload collectively: regularly review production rhythms, task distribution and collective workload with the team to identify risks of overload early and adjust working conditions accordingly.
- Use shared planning tools: develop transparent production calendars, task trackers and collaborative planning documents that allow everyone to anticipate deadlines, responsibilities and periods of intensive work.
- Support collective rhythm through moments of informal gathering
- Integrate moments of informal exchange such as shared meals, breaks or convivial gatherings throughout the production process in order to support decompression, strengthen group cohesion and sustain a shared sense of involvement in the project.
- Use collective communication rituals to frame the project timeline
- Create simple shared communication moments (such as introductory and closing group messages, collective check-ins or milestone updates) that help structure the beginning, evolution and closure of a project while reinforcing a sense of belonging and shared responsibility.

Care for teams

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

This includes ensuring fair remuneration, transparent communication, appropriate working conditions and attention to physical and psychological safety. Care also involves recognising forms of labour that often remain invisible - such as coordination, facilitation, care work, accessibility preparation or mediation - and acknowledging their essential contribution to artistic production. Supporting teams also requires embracing diversity in ways of working. Rather than expecting everyone to adapt to standard professional models, production can create conditions that

accommodate different capacities, life situations and professional trajectories. This may involve adapting roles, redistributing tasks, providing reasonable accommodations, or facilitating alternative ways of contributing to artistic processes.

This includes recognising that accessibility measures and workplace accommodations do not concern only disabled professionals, but contribute more broadly to creating flexible working environments that benefit a diversity of bodies, experiences and life situations.

Such an approach also encourages the diversification of professional pathways. Artistic practice is not limited to performing or creating work on stage; it can evolve through mediation, documentation, transmission, dramaturgy, production, facilitation or research. Supporting these multiple trajectories contributes to more inclusive and resilient artistic ecosystems, where professional sustainability is understood as the capacity to remain engaged in artistic life over time. In this perspective, caring for teams means creating working environments where recognition, inclusion and shared responsibility become structural conditions of artistic production rather than individual acts of goodwill.

Proposed Actions

- Ensure fair, clear and transparent remuneration frameworks: establish fair and consistent compensation principles from the outset of the project, ensuring that all contributors understand how work is valued and remunerated.
- Clarify roles, responsibilities and expectations early in the process: make working structures explicit (who does what, when, and under which conditions) in order to avoid invisibilisation of labour and unequal distribution of responsibilities.
- Integrate accessibility and reasonable accommodation into working conditions: anticipate and budget for accessibility needs, including those of disabled professionals, as a standard component of production rather than an exceptional adjustment.
- Create environments that support wellbeing and access: design working and performance spaces that enable safe and comfortable participation for all. This includes accessible venues, dressing rooms and toilets, quiet or low-sensory areas, seating and rest zones, appropriate lighting and acoustics and conditions that respond to diverse needs.
- Recognise and value invisible and support work within production structures: explicitly recognise coordination, facilitation, care work, accessibility preparation, mediation and administrative labour as essential artistic contributions.
- Develop clear documentation of contributions: use simple tools (credits lists, production logs, contribution mapping) to ensure that all forms of labour are identified and valued within the project.
- Ensure visibility of diverse professional roles: make space in communication and documentation for roles beyond artistic authorship (production, access work, research, dramaturgy, technical work, etc.).
- Adapt roles and tasks to individual professional capacities, trajectories and situations: allow flexibility in how people contribute to projects, including task redistribution or role adaptation when needed.

References

IETM – Sustainable International Touring & Ecology of Collaboration resources

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

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

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

Armodo – Arts à Modes Doux

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

Europe Beyond Access. Toolkit for Inclusive Performing Arts Practice.

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

Unlimited / Unlimited Arts. [Demystifying Access \(Unlimited, 2018 PDF\)](#)

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

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

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

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

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

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

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

HOW TO ACT WITH CARE IN NETWORKING

Rethinking Networking as a Practice of Care

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

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

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

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

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

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

Build expanded communities of practice

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

At the core of these communities lies the circulation of knowledge and experience. Rather than being confined to individual projects or disciplines, knowledges are shared, transformed and mutually enriched through collective processes. This circulation includes not only expertise, but

also questions, tools, resources, methods and artistic narratives, contributing to the construction of a distributed and evolving intelligence.

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

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

Proposed Actions

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

References

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

Foundational work introducing the concept of communities of practice. Wenger shows how knowledge is produced collectively through participation, shared experience and long-term engagement rather than through formal instruction. His work provides an essential framework for

understanding professional networking as a process of collective learning, mutual support and knowledge circulation.

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

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

COFEES – Collectif des festivals écoresponsables et solidaires

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

Festival C'est pas du Luxe !

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

Julie's Bicycle & COAL

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

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