

ENTRE — Mediation & Participation Program

Choreographing encounters through gesture

For **Perform Europe 2026–2028**, the proposed mediation program is much more than an audience-development add-on. It is **an integral artistic and social methodology of ENTRE**, with *inclusion and diversity* as the primary priority and *environmental responsibility* as a secondary one.

ENTRE does not seek to bring audiences into a finished choreography; it creates situations in which people can contribute their own embodied knowledge, transform it through encounter with others, and become co-authors of a temporary collective choreographic space.

Through touring, gestures collected in one territory travel to another, where they are transformed by new communities. ENTRE therefore becomes a European chain of embodied transmission: each territory receives, transforms and passes on part of the work.

Much stronger than a standard “**performance + workshops + audience talk**” package, in our proposal mediation turns into **the touring methodology itself**.

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1. Overall concept

ENTRE is conceived as both a performance and a participatory process. Its mediation programme extends the artistic principles of the work into each host territory.

Rather than bringing a ready-made cultural activity to local audiences, **ENTRE creates situations in which inhabitants can contribute their own gestures, experiences and ways of relating to others**. The central question of the programme is:

How can we create a common choreographic space without asking everyone to become the same?

The program uses dance as a tool for **encounter, listening, exchange and empowerment**. Participation does not require previous dance experience, physical virtuosity, a shared language or specialised cultural knowledge.

This is particularly relevant to Perform Europe's definition of inclusion: not simply bringing diverse audiences into existing cultural structures, but involving their lived experiences and practices in artistic processes.

2. The four principles

The mediation program is built around four principles.

1. Everyone has a body of knowledge

Everyday gestures — walking, waiting, greeting, carrying, caring, working, playing — are treated as legitimate forms of knowledge.

2. Participation exists on a continuum

Nobody is obliged to perform.

A person can: **watch → respond → participate → propose → transmit.**

This makes the project accessible to people who may feel excluded by conventional participatory arts activities.

3. Difference is artistic material

The objective is not to make participants move identically.

Instead: **difference → encounter → transformation → collective form.**

4. The local territory becomes part of the work

Each presentation develops a relationship with its host community. The gestures collected locally can influence the workshops, the participatory moments and, where appropriate, the performance itself.

3. The ENTRE Mediation Cycle

I want to propose a **five-stage cycle** adapted to every European presentation.

STAGE 1 — MEET

Meeting the territory

Before the performance

The local partner identifies several communities or groups who do not necessarily meet each other through ordinary cultural programming.

Potential participants include:

- young people;
- older people;
- migrants and multilingual communities;
- people with disabilities;
- inhabitants of peripheral neighbourhoods;
- amateur artists;
- students;
- social and community organisations;
- people who do not normally attend contemporary dance performances.

The K. Danse team meets local partners and community representatives before the artistic intervention. The objective is not simply audience recruitment but **co-definition of the mediation process with local actors.**

STAGE 2 — COLLECT

The Gesture Archive

Participants are invited to contribute one everyday gesture.

The starting question: **“Show us a gesture that says something about you, your life or your place.”**

It can be:

- a gesture of care;
- a working gesture;
- a greeting;
- a gesture from childhood;
- a movement associated with a particular place;
- a family gesture;
- a gesture connected to a cultural tradition;
- or simply a movement that the participant likes.

The gesture can be **shown, filmed, photographed or described**.

With consent, the local partner and artists create a small **digital/physical archive of gestures**.

The archive becomes a collective portrait of the territory.

STAGE 3 — TRANSFORM

Gesture Workshops

The collected gestures become material for participatory workshops.

A typical session could follow a simple structure:

1. **My gesture** I show you something.
2. **Your gesture** You transform it.
3. **Our gesture** We combine them.
4. **Another person's gesture** We exchange again.
5. **Collective composition** We create a short shared sequence.

This methodology deliberately avoids conventional dance pedagogy.

There is no right or wrong movement.

The workshop is based on:

- observation;
- imitation;
- transformation;
- rhythm;
- proximity;
- distance;
- attention;
- cooperation.

STAGE 4 — CONNECT

ENTRE — the participatory performance

The workshops lead into the performance itself.

Different levels of participation are possible:

Level 1 — Observer The person simply watches.

Level 2 — Responsive spectator The person responds to invitations from the performers.

Level 3 — Participant The person enters into the choreographic situation.

Level 4 — Contributor The participant introduces their own movement.

Level 5 — Transmitter The participant teaches or passes a gesture to someone else.

This creates an important shift:

The audience is not only invited to participate in the artists' choreography; participants can become temporary choreographers themselves.

That is the strongest inclusion argument for the project.

STAGE 5 — RETURN

What do we take with us? After the performance, participants are invited to answer three questions:

Which gesture did you remember?

Which gesture surprised you?

Which gesture will you take with you?

The response can be:

- spoken;
- written;
- drawn;
- recorded;
- or expressed physically.

The material can contribute to a **European Gesture Archive** developed throughout the Perform Europe project. Each territory therefore leaves something in the project, and each subsequent territory encounters traces of the previous ones.

4. Three specific mediation formats

To make the program practical for European partners, I would package the activities into three adaptable formats.

FORMAT A — ENTRE / ONE GESTURE

Duration: 1–2 hours

Participants: 10–30

Age: all ages

Location: cultural venue, school, community centre or public space

A short introductory workshop based around personal gestures.

Ideal when a partner has limited time or resources.

FORMAT B — ENTRE / MANY BODIES

Duration: half-day or full-day

Participants: 20–50

A deeper intergenerational/intercultural workshop.

Participants work in mixed groups and exchange gestures originating from different generations, cultures and personal experiences.

The final part produces a collective micro-choreography.

This format would be particularly appropriate for:

- schools;
- neighbourhood projects;
- community centres;
- disability organisations;
- migrant associations;
- festivals.

FORMAT C — ENTRE / THE TERRITORY

Duration: 2–5 days

Participants: 30–100+ across several groups

This is the flagship mediation format for the Perform Europe partnership.

It combines: **MEET → COLLECT → TRANSFORM → PERFORM → RETURN**

The artists work with several local communities, collect gestures, conduct workshops and integrate elements of the local material into the presentation of ENTRE.

The result is not merely:

ENTRE in another country

but: **ENTRE + the specific people, gestures and relationships of that territory.**

That distinction is important for our European touring proposal.

5. Intergenerational dimension

A particularly strong strand could be called: **ENTRE GENERATIONS**

Young and older participants exchange gestures.

A teenager teaches an older person a gesture.

An older person teaches a child a gesture.

They transform each other's movement.

The project thus creates a form of **embodied intergenerational transmission** without requiring participants to tell their personal stories verbally.

The body becomes an archive.

This is particularly valuable for inclusion because it creates encounters between people who may share the same territory while rarely sharing cultural spaces.

6. Intercultural dimension

A second strand: **ENTRE LANGUES**

Participants from different linguistic backgrounds communicate initially **without speaking**.

They use:

- movement;
- rhythm;
- gaze;
- imitation;
- distance;
- proximity.

Only afterwards do they discuss the meaning of their gestures.

The exercise makes visible a fundamental proposition of the project: **Before language separates us into different linguistic communities, the body already provides a shared territory of communication.**

This could work especially well in European cities with multilingual or migrant communities.

7. Inclusion and accessibility

I want to make accessibility a **structural component**, because I favor inclusion across presentation, audience outreach and accessibility practices.

The mediation program can be adapted for:

- people with reduced mobility;
- neurodivergent participants;

- people with sensory impairments;
- people with little or no previous artistic experience;
- people who do not speak the local language.

Participation can take place:

- seated;
- standing;
- through very small movements;
- through gestures of the hands, eyes or face;
- individually or collectively.

No physical contact is required.

And importantly: **There is no minimum physical capacity required to contribute choreographic material.**

This allows the project to move away from the conventional idea that dance participation requires physical ability.

8. Environmental dimension

Although **inclusion and diversity** are the primary priority, the mediation program can also reinforce the project's environmental approach.

Our ambition is to rethink touring rather than simply adding sustainability measures onto conventional touring models. The program's recent research particularly emphasises local embeddedness, care and collaboration as part of more sustainable international touring.

The activities are deliberately **low-tech and locally embedded**.

The project favours:

- local participants rather than importing audiences;
- public space and existing community infrastructures;
- walking/public transport;
- minimal technical equipment;
- reusable workshop materials;
- digital sharing rather than printed materials where appropriate;
- local facilitators;
- longer stays rather than repeated short-distance travel;
- remote preparation meetings between partners.

9. A European dimension: from local gestures to a European choreography

I want to create a shift for our Perform Europe application: the touring model itself becomes part of the artistic concept rather than merely the logistical framework. This represents a new model of cross-border presentation and connection with audiences.

This could become one of the most distinctive elements of our application.

Imagine:

Toulouse → Gesture A

Porto → Gesture B

Riga → Gesture C

Sofia → Gesture D

Skopje → Gesture E

Bratislava → Gesture F

Tbilisi → Gesture G

Tunis → Gesture H

The gestures circulate.

A gesture collected in one country becomes the starting point for a workshop in another.

Participants in the next country transform it.

The transformation returns to the project.

Gradually, ENTRE develops a **European chain of embodied transmission**.

The project therefore becomes not just a tour but a **network of encounters**.

Local → European → Local

10. Expected impact

I want to formulate the impact around five levels.

Individual Participants gain confidence in expressing themselves physically and creatively.

Social People from different generations, cultures and social backgrounds encounter one another in a non-hierarchical situation.

Artistic Participants become contributors to the choreographic material.

Territorial The performance becomes connected to local communities and specific places.

European Gestures and participatory methodologies circulate between territories, creating a transnational artistic dialogue.

11. Evaluation

Rather than relying only on attendance numbers, the project would evaluate:

Participation

- number and diversity of participants;
- number of first-time participants in contemporary dance;
- representation of underrepresented groups.

Engagement

- percentage participating actively;
- number contributing gestures;
- repeat participation.

Social impact

- intergenerational encounters;
- intercultural encounters;
- new relationships established between local organisations.

Artistic impact

- number of local gestures incorporated;
- number of participants whose material influences the performance;
- evolution of the work from territory to territory.

Environmental impact

- local mobility;
- travel avoided;
- use of existing infrastructures;
- low-tech touring practices.

Adding one qualitative indicator: **Did participants feel that something they contributed actually changed the artistic experience?**

That will be the heart of genuine participation.

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