

**Transmitter
Performance**

**GLEDA LIŠČE
ANE MONRÓ**



Page 1- SHARED ENVIRONMENTS

A Four Nations Signdance Outdoor Performance Exploration

Opening Statement — Shared Environments

Shared Environments is a live outdoor encounter — a place where news, protest, digital noise, weather, terrain, and human connection collide in real time. Across forests, riversides, islands, parks, festivals and city streets, two works travelled with us: NOTIZEN / THE NEWS and STREAM WALKERS. Together they form a double lens on how we move, communicate, and stay connected in a world shaped by information, climate, and technology.

NOTIZEN / THE NEWS



NOTIZEN unfolds in public space — a meeting point of bodies, signals, and shifting weather — where news, protest, and love collide. Characters move through a world saturated with information: headlines flashing, whispers rising, gestures repeating like echoes. Signdance Theatre's fusion of sign languages, dance, and theatre gives this turbulence a physical pulse — a language of clarity, resistance, and connection.

Transmitter Performance, led by composer Angelina Schwammerlin, threads the piece with an elemental musical landscape co-composed with David Bower, whose Deaf-led musical dramaturgy shapes vibration, rhythm, and silence as equal forces. Slovenian puppetry artist Barbara Bulatović expands the world with delicate, uncanny object theatre — surreal images that shift the air and linger long after the scene dissolves.

NOTIZEN is part signal, part ritual, part collective breath — an outdoor performance exploring how news shapes the way we live together.

STREAM WALKERS



STREAM WALKERS steps into the digital present: a character walking through town immersed in a screen, seeing the world through an AI lens. Today's society is not far from this figure — people moving through cities staring into phones, becoming Web Walkers. The show reveals our fascination with artificial intelligence and the way technology shapes our attention, our movement, and our relationships.

A hybrid street-theatre format by Ana Monroe Theatre, **STREAM WALKERS** merges live outdoor performance with multi-camera digital streaming. Signdance Collective / Znakovni Ples integrate inclusive movement language, and performance to expand the work's accessibility and artistic reach.

Our collaboration during Shared Environments, supported by the Four Nations International Fund, marked a major evolution in how mixed-ability ensembles create outdoor performance. Deaf,

Disabled, DeafBlind, sight-impaired and non-disabled artists explored new ways of leading, cueing, moving and communicating in real terrain and shifting light. Multi-sensory communication — tactile cues, proxemics, multilingual signing, vibration signals, acoustic tracing, environmental listening — reshaped the dramaturgy and challenged traditional hierarchies.

NO EXCUSES — A Shared Methodology



From this collaboration emerged NO EXCUSES — a practice built on trust, accountability, and the removal of barriers that limit artistic participation. It centres Deaf and Disabled leadership, prioritises environmental responsiveness, and builds access directly into choreography, staging, timing, and dramaturgy. NO EXCUSES creates resilient performance structures capable of functioning in forests, riversides, parks, festivals, islands and urban spaces.

Technical & Artistic Breakthroughs



Across summer development sessions, Signdance Collective, Ana Monroe, 73 Degree Films and Transmitter Performance explored:

cueing systems for Deaf, DeafBlind and physically disabled artists

terrain tracing and safe movement pathways

acoustic delivery and sound-tracing

performer sightlines

ensemble safety placement

tactile cues for transitions

light-responsive movement for night-time work

A major breakthrough came with the use of a roving canvass for Strem Walkers instead of a static image — allowing performers to use the camera's light as an adaptive tool and making the piece more accessible for David.

The multi-camera setup became part of the dramaturgy itself: a structured improvisation shaped by shared cues, environmental awareness and collective responsibility.



A Transformative Collaboration

Ana Monro witnessed how disability-led methods deepen ensemble connection, sharpen environmental awareness, and generate powerful audience engagement. The Shared Environments team modelled a way of working where communication is multi-sensory, leadership is shared, and every performer contributes to clarity and safety.

This collaboration strengthened our international network and laid the foundation for future co-productions. NO EXCUSES now stands as a core methodology — a living practice shaped by the artists who use it, the terrains we work in, and the communities we meet. It forms a central pillar of our Perform Europe development.



Why NO EXCUSES Matters

NO EXCUSES is a call to action:

No excuses for inaccessible processes.

No excuses for excluding Disabled or Deaf artists.

No excuses for outdated hierarchies.

No excuses for ignoring the environment.

It is a methodology built from lived experience, artistic experimentation and international collaboration — and it represents the future direction of Shared Environments and Signdance Collective's inclusive touring practice.

PAGE 2 — SHARED ENVIRONMENTS



A Four Nations Signdance Outdoor Performance Exploration

Signdance Collective (UK) • Znakovni Ples (Croatia) • Ana Monro Theatre (Slovenia) • Transmitter Performance (Austria) • 73 Degree Films (Wales)

What Shared Environments Is

Shared Environments is an international outdoor performance journey exploring how Deaf, disabled, deafened, sight-impaired and physically disabled artists create work in real weather, real terrain, and real public spaces.

Works Developed & Toured

NOTIZEN — signdance + puppetry

Stream Walkers — night-time, light-based performance

Across the tour, performers adapted to heat, wind, darkness, noise, uneven ground and shifting conditions — without interpreters or add-ons on stage. Everyone signs. Everyone adapts. Everyone works together. Communication comes from within the ensemble — a shared language built through signdance, movement, rhythm and awareness.

Across Europe We Performed

Wind, heat, noise, trees, riverside storms, and even security barriers. The work never stopped. The voice never dimmed. The performance always spoke.

Graz (Austria) — Parks, shade, council hospitality, audiences who stayed with us through development and premieres.

Maribor (Slovenia) — LENT Festival: riverside wind, late-day light, attentive crowd.

Ljubljana (Slovenia) — NOTIZEN under the trees, beautifully paced, outstanding support.

Wales (UK) — Wrexfest: unforgettable, noisy, vibrant — matched NOTIZEN's energy beat for beat.

Croatian Islands — 40°C heat, shade-based choreography, youthful audiences rising to meet the work.

England (UK) — Open Weekend, Bucks Culture: rain fell, barriers rose — NOTIZEN still spoke.

Guest Artists Across Borders

Scot Baines (Neurodiverse Welsh Journalist)

Zhiling Guo (PhD Candidate, University of Warwick)

Luka Hameter (DeafBlind Photographer, Graz)



PAGE 3 — HOW WE WORKED OUTDOORS



Outdoor performance demands adaptation.

The ensemble developed simple, powerful methods:

Preparation

Arriving early, before the city wakes. Mapping terrain, testing light, feeling the air. The environment sets the score — we listen.



Terrain Investigation

Walking the ground slowly, like reading braille with the whole body. Shade, obstacles, safe pathways — all part of the choreography.

Pacing

Heat slows the body. Darkness stretches time. Wind demands resistance. Rhythm adjusts moment by moment.

Breath & Water

Breath stabilises. Water partners. Energy regulated through breath-timing, hydration, collective pacing.

Shade & Breaks

Shade is survival. Breaks are part of the score. Cooling the skin, resetting senses.

Environmental Awareness

Wind, sound, light — entering the work. Responding, not resisting.
Gesture shaped by interruption.

Shared Cues

Signals like pulse. Tactile, proxemic, directional cues for Deaf, DeafBlind and sight-impaired performers. Communication as a living system.

Anecdotes From the Tour

Ljubljana — calm, shaded, steady rhythm.

Croatian Islands — 40°C, shade-based choreography.

Wrexfest — vibration cues beside a rock festival.

Graz — council refreshments for audiences.

Maribor — wind transforming puppetry.

High Wycombe — rain indoors, security barriers, audience stayed.



PAGE 4 — ORGANISATIONS & METHODS



The Organisations

Signdance Collective (UK) — 40-year disability-led signdance pioneers.

Znakovni Ples (Croatia) — Signdance Europe's home base.

Ana Monro Theatre (Slovenia) — Masters of outdoor dramaturgy.

Transmitter Performance (Austria) — Interdisciplinary music + visual dramaturgy.

73 Degree Films (Wales) — Streaming, digital intervention, adaptive filming.

Shared Environments shows outdoor performance can be:

inclusive • adaptive • resilient • creative • international

— Methods & Artistic Practice

Working in Shared Environments

Outdoor work doesn't wait. Heat, cold, glare, wind, uneven ground, dogs, people, shadows — you meet it with your body.

Artistic Strengths

signdance + puppetry

night-time light dramaturgy

disability-led movement language

Deaf-informed music

outdoor dramaturgy

object theatre

adaptive filming

Hybrid Vocabulary

signdance

puppetry

object manipulation

light-responsive gesture

environmental listening

Communication Systems

Glare blinds. Wind steals hands. Distance distorts meaning.

Adaptations: enlarged signing, directional gestures, shadow cues, light-responsive movement, tactile communication.

Visibility as Artistry

Light as collaborator: torches, lanterns, reflective materials, controlled shadows, expanded signing.

Climate-Responsive Practice

Heat — hydration, shade

Cold — layering, breath-timing

Wind — anchored gestures

Darkness — light cues

Unstable terrain — slow-mapping

Unpredictability becomes part of the score.

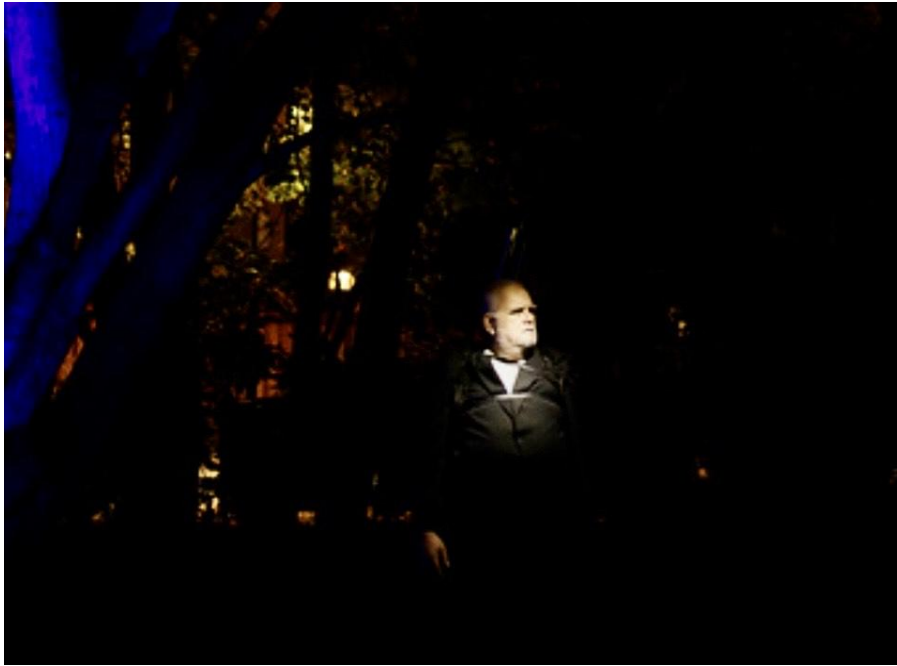
Findings

Adaptive, disability-led methods thrive outdoors.

Access structures increase creativity.

Mixed-ability ensembles strengthen each other.

Climate shapes dramaturgy.



Surprises

Multilingual signing shifts outdoors.

Puppetry transforms in wind.

Night-time heightens cohesion.

Environmental extremes create new textures.

Further Research

Climate-responsive touring

Independent access provision

Cross-border sign languages

Documentation for unstable environments

Day vs night methodologies

Future Directions

Outdoor development of both works

Expanded multilingual signing
Touring Europe & the Caribbean

Potential Co-Productions

New outdoor signdance works
Interdisciplinary residencies
International training labs
Digital & streaming experiments

Pg 5 Closing Statement

Shared Environments continues as a transnational, disability-led practice — listening to the environment, moving with intelligence, and creating with resilience.

The logo for the Four Nations International Fund is centered on a light gray rectangular background. It features a solid blue horizontal line at the top. Below this line, the words "Four Nations" are written in a large, bold, blue sans-serif font. Underneath "Four Nations", the words "International" and "Fund" are stacked vertically in a bold, black sans-serif font. At the bottom of the logo, there is a horizontal row of small blue squares, resembling a dotted line.

Four Nations
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