

# DANSE ÉLARGIE

## RULES 2026

### ARTICLE 1 OBJECT

DANSE ÉLARGIE (*hereinafter "The Competition"*) is an international competition devised by Boris Charmatz, then-director of Musée de la danse (2009-18) and currently of Association Terrain, and by Emmanuel Demarcy-Mota, Director of Théâtre de la Ville-Paris, in close collaboration with Fondation d'entreprise Hermès (the Hermès Foundation) since the first edition in 2010.

The 9<sup>th</sup> edition of the *Competition* is organised by **Théâtre de la Ville-Paris on 6<sup>th</sup> and 7<sup>th</sup> June 2026** on the main stage of **Théâtre de la Ville-Sarah Bernhardt** and at the **Place du Châtelet**. The co-organisers are **Fondation d'entreprise Hermès ; Boris Charmatz / Terrain ; le Centre national de danse contemporaine (Cndc) – Angers**, headed by Noé Soulier ; **La Comédie de Valence, Centre dramatique national Drôme – Ardèche**, headed by Marc Lainé ; and le **CCN – Ballet de Lorraine**, headed by Maud Le Pladec (*hereinafter "The Organisers"*). The overall spirit of the competition is established through these rules and regulations.

### ARTICLE 2 ELIGIBLE CONTESTANTS AND PROJECTS

The DANSE ÉLARGIE competition is open to artists of all nationalities and age groups, irrespective of their original or principal artistic praxis (visual arts, theatre, dance, music, architecture, video, design...).

*The Competition* is open to every yen for movement, including those keen to express themselves outside traditional performance spaces. Multidisciplinary projects are accepted, even encouraged.

Projects submitted for *the Competition* must fulfil the following conditions: they must feature **at least three performers** (and can have many more), and **must not exceed 10 minutes in length** (and can well be shorter).

Artists can apply for projects devised **for stage** or **for an outdoor performance**.

Projects devised specifically for the Competition are given preference, even if this condition is not an obligation

### ARTICLE 3 APPLICATION PROCESS

#### DEADLINE

Contestants must submit their applications **before 8:00PM (UTC+2) on 16<sup>th</sup> January 2026 on danse-elargie.com**. *THE ORGANISERS* RETAIN THE RIGHT TO EXTEND THE DEADLINE FOR APPLICATIONS AND TO INFORM ARTISTS THROUGH AN OFFICIAL ANNOUNCEMENT, IF NEED BE.

#### APPLICATION FORM

Contestants must duly **complete the application form** on the website **danse-elargie.com** and submit it after having **fully read the rules and regulations of the Competition**.

#### TERMS

Contestants must specify in the field provided for that purpose whether they wish to perform indoors on stage **or** at the Place du Châtelet.

#### DOCUMENTS

Contestants must include the following elements, **in French or in English** (the two language options given), in the fields provided to this end in the online application form :

- **A description of the project** (maximum length: one page), with a link to a PDF file
- **A bio note of the author(s)** (maximum length: one page), with a link to a PDF file
- **A video of the first draft of the project** submitted for the competition, if possible in French or English (language options given), **no longer than 10 minutes**, if possible accompanied by a previous work.

**IT IS ESSENTIAL THAT LINKS TO THE VIDEO INCLUDED BE DOWNLOADABLE AND FREELY ACCESSIBLE, TO ENABLE ONLINE AND OFFLINE VIEWING**

Entries will be acknowledged by email, to confirm the receipt of applications. Please note that non-compliant or incomplete applications will be considered inadmissible, and must be corrected and completed within two days of receiving notification from *The Organisers*. Kindly confirm that all enclosed hyperlinks function before submitting your application, so that *The Organisers* can study the projects properly.

**NB : THE ORGANISERS WILL NOT RESPOND TO QUERIES BY TELEPHONE.**

### ARTICLE 4 COMPETITION JURY

**An international jury** (*hereinafter "the Jury"*) comprising leading personalities from the world of art will be announced before 25th May 2026. *The Organisers* reserve the right to revise the list if required (withdrawal...). *The Jury* will meet behind closed doors to decide the competition winners, whose names will be announced during the ceremony which will be held on Sunday evening. The decisions of this *Jury* are final and not subject to appeal, nor do they need to be justifiable.

**A second jury** (*hereinafter, "the Jury of the Young"*), composed of students from the regional Conservatoire de Paris, will also choose one winner from among all the projects that are presented on the first day of *The Competition*.

**A third jury**, composed of the technical team of Théâtre de la Ville will also choose one winner from among all the projects that are presented on the first day of *The Competition*.

## ARTICLE 5

### THE COMPETITION PROCESS

#### SELECTION

A selection committee, comprising associates of the Co-organisers (Théâtre de la Ville-Paris, Boris Charmatz/Terrain, Fondation d'entreprise Hermès, le Cndc – Angers, La Comédie de Valence, le CCN – Ballet de Lorraine) will study the complete submitted entries. Between 15 and 20 contestants in total (stage and outdoor) will be selected (hereinafter “*the Finalists*”) and will be notified by February 20, 2026 at the latest.

#### COMPETITION

*The Competition*, open and free to the public, will take place on Saturday 6th and Sunday 7th June 2026 on the main stage of Théâtre de la Ville-Sarah Bernhardt and at the Place du Châtelet, adjoining the Théâtre. During the first day, all of the selected projects will be presented before a jury (*ref. Article 7*). The running order is defined by *The Organisers*, based on technical and logistic needs and constraints, and will be conveyed to the artists in advance, by Friday 5<sup>th</sup> June afternoon at the latest. At the end of the first day, *The Jury* reserves the right to select the number of projects it wishes to see performed again on the Sunday. That list will be announced on Saturday evening, after deliberations by *The Jury*.

The selected projects will once again be presented on Sunday 7<sup>th</sup> June 2026, **under the same conditions as on Saturday**. A perennial highlight – presented while the Jury holds its deliberations on the second day – is the shared artistic platform called “*The Crash Test*” where all the Finalists congregate to perform before the audience.

#### RÉSULTATS

Results will be announced on Sunday 7th June 2026, at the end of the day, once the Jury completes its deliberations. **By applying to the Competition, each participant commits to attending both days of the Competition as well as the announcement of results.** After the awards ceremony, a celebratory party will be held to conclude the two final days of *the Competition*.

## ARTICLE 6

### SUPPORT FOR PARTICIPATION IN THE COMPETITION

Participation in *the Competition* is free and will not entail any remuneration to the participants by the Organisers. Expenses related to domestic and international transport (to and from the competition venues), for the teams and their equipment, as well as accommodation, are to be borne by participants themselves.

Thanks to the support of the ministère de la Culture - Direction générale de la création artistique (French Ministry of Culture - General Directorate of Artistic Creation), each Finalist will receive a lump sum assistance package of 2.000€ (two thousand euros) to support expenses incurred by their participation in the Competition (to cover accommodation, travel, lease of rehearsal studios...).

This financial assistance, a fixed sum for all the Finalists, whatever the number of participants in each team and the scale or nature of the project submitted to *the Competition*, will be paid to each company or artist, upon presentation of an invoice to the tune of 2.000€ before 6<sup>th</sup> June 2026.

For Finalists based abroad, DANSE ÉLARGIE can support, and guide, participants with the procedures and applications for funding undertaken by *the Finalists* with the cultural departments and international partners, in order to organise their trip to Paris (visas/travel/accommodation).

## ARTICLE 7 HOSTING THE FINALISTS

Each Finalist commits to participating in **an hour-long technical rehearsal** (including the set-up and breakdown). *The Organisers* will ensure that these rehearsals be held on two days, and coordinate them according to the availability and travel itinerary of the artists: **Thursday 4<sup>th</sup> and Friday 5<sup>th</sup> June 2026**.

Participants must respect the technical specs of each performance venue (Stage or Outdoors) which will be enclosed to these rules and regulations (*ref. Annexe and Plans*). They guarantee they will respect the security regulations in force at Théâtre de la Ville-Sarah Bernhardt and at Place du Châtelet, as well as the health directives in force during *the Competition*.

Each performance **cannot exceed 10 minutes**. The time allotted for set-up and breakdown will be a maximum of five minutes, in coordination to the previous and subsequent projects.

*The Organisers* will provide meals to all the participants on 6<sup>th</sup> (lunch and dinner) and on 7<sup>th</sup> June (lunch and a buffet dinner). All other meals are at the expense of *the Finalists*.

Written parental permission must be provided for all minor artists in projects selected for *the Competition*.

An agreement letter will be signed between Théâtre de la Ville-Paris and each finalist. It must be signed before their arrival at Théâtre de la Ville-Sarah Bernhardt, in order to recapitulate the conditions of their participation in *the Competition*.

## ARTICLE 8 PRIZES

THE JURY WILL AWARD THREE PRIZES TO THE WINNER :

**FIRST PRIZE → 13 000 €**      **SECOND PRIZE → 8 000 €**      **THIRD PRIZE: → 5 000 €**

*The Jury* has full freedom to award special prizes highlighting a specific quality or area of excellence, or to withhold prizes if the overall quality of the projects is deemed inadequate.

*The Organisers* retain the right to change the amount attributed to the prizes. This decision will be conveyed in advance to *the Finalists*.

**A PRIZE BY THE JURY OF THE YOUNG** will also be awarded. Depending on the availability of *the Organisers* and the Conservatoire de Paris, this may lead to an adaptation of the prize-winning project for the students.

**A TECHNICAL PRIZE** awarded by the tech crew of Théâtre de la Ville-Paris: this is a purely symbolic prize, and is also not mandatory.

Prizes cannot, in any way whatsoever, be claimed in forms other than as the endowments specified in these rules and regulations. The amount of the prizes will be paid to the winners no later than forty-five days after the result announcement. If a winning entry has been submitted in the name of several artists, the prize money will be paid to the legal organisation producing the project, or, in the absence of any such organisation, it can be paid proportionately to the said artists, as per a distribution ratio agreed by *the Finalists* and *the Organisers*. All requests for payment to an organisation (charity, non-profit organisation etc) must be justified by proof of a direct link between *the Finalist(s)* and the said legal organisation, and must be approved by *the Organisers*. The prizes are non-transferable. .

## ARTICLE 9 BESPOKE SUPPORT FOR THE FINALISTS

THE ORGANISERS ARE KEEN ON ENSURING A POST-COMPETITION SUPPORT SYSTEM FOR THE FINALIST ARTISTS. THIS SUPPORT CAN TAKE VARIOUS FORMS :

- Follow-up on the development of projects ;
- Helping the artists structure their projects and professionalize their practices ;
- Promote the integration of the artists in the fields ;
- Support residencies and encourage the touring lives of the projects.

This follow-up is neither identical nor systematic: it is built around the needs of the artist, of the project and of the facilities available at the host organization. Since the early years of the Competition, specific attention has been given to finalist artists of the previous editions.

### A RESIDENCY PROGRAMME

In 2022, a scheme devoted to residencies was set up. These residencies aimed to provide the required resources for artists to develop, first and foremost, the project presented at the Competition or, in the absence of that one, another project made by *the Finalists*.

Three residencies are coordinated and supported by Fondation d'entreprise Hermès, in collaboration with three partners in Île-de-France.

Other residencies can be set up with French and international partners.

This platform is open to all finalists, not just to the winners. The choice of finalists who can benefit from the platform will be made by *the Organisers* and their partners. The residencies can be held between July 2026 and July 2028. The exact conditions of the residencies will be shared with the beneficiaries before the effective dates of the respective schemes.

### TOURING

*The Organisers* will do their best to promote the touring possibilities of projects created by the Finalists (whether the one presented during the Competition or any other project) as part of the programming of their associate organisations.

For example, Théâtre de la Ville – Paris, with the support of Fondation d'entreprise Hermès, will organise – in September of the year following *the Competition* – an intensive period of performances titled “**Focus Danse élargie**”.

Programming and organising that touring period will be at the discretion of each of *the Organisers*, with all expenses borne by them.

At the end of each edition of *the Competition*, SACD (Society of Dramatic Authors and Composers) will also support some of the artists through assistance on the early tours of the piece in France and in countries that are subject to Intellectual Property laws.

Based on the requirements and as per the modes of production and touring, other residencies and other forms of support will be pursued, in order to integrate all these projects within a larger matrix of increased visibility.

## ARTICLE 10 COMMUNI- CATION

### COMMUNICATION MATERIAL

By registering for *the Competition*, and in the event of being selected, contestants agree to provide the Organisers with all and any relevant information. Existing promotional material must be free of copyright, to support all initiatives to communicate intel on *the Competition* and to promote the initiative as well as the participating artists to the public at large, as well as among professionals from the industry.

### MANDATORY DISCLOSURES

In exchange for the endowment received for participation, *Finalists* will be required to ensure the following credits be included in all promotional material (whatever their form and whatever the medium where they appear: paper, multimedia or audio-visual media) produced or released by the *Finalists* when mentioning the selected projects, even after the finals of *the Competition* are held: **“With the help of Danse élargie 2026”**.

### RECORDINGS AND AUDIOVISUAL RIGHTS

*The Organisers* may record, transcribe, photograph and otherwise preserve the *Finalists’* performances. These resulting recordings and films may be used by *the Organisers* and their associates, free of copyright, in their promotional campaigns and any dissemination of information related to *the Competition* or their activities in general. Any commercial use of these documentary records must be subject to another contract defining the rights of the authors and the performers. Moreover, if possible, a live streaming of the proceedings will be organised during the two days of the Competition, to ensure a live broadcast of the event throughout the world.

Within the context of *the Competition*, *Finalists* authorise *the Organisers* to make free use of any and all parts of the video footage submitted for the initial selection, exclusively for the purposes of promoting the initiative and the artists. Moreover, the *Finalists* agree that excerpts of the video footage of the entries may be used and adapted for producing a teaser. Any commercial use of the material will be subject to a separate contract, defining the rights of the author(s) and performers in particular. The video footage may also be published on the *Organisers* social media feeds, as well as on their websites at :

**danse-elargie.com**

**fondationentreprisehermes.org**

**comedievalence.com**

**theatredelaville-paris.com**

**cndc.fr**

**ballet-de-lorraine.eu**

**borischarmatz.org**

Videos of projects deemed of particular interest by the selection committee may be shown – subject to their authors’ approval – during the finals on 6<sup>th</sup> and 7<sup>th</sup> June 2026 at Théâtre de la Ville-Sarah Bernhardt or during the **“Focus Danse élargie”** event at Théâtre des Abbesses in September 2027, as per terms and conditions to be defined later. Every contestant accepts that, by virtue of their participation in *the Competition*, their photos and their remarks, can be used in internal or external communication tools by *the Organisers*, via any media.

### CONFIDENTIALITY

Personal information gathered and stored within the framework of this *Competition* will be treated in accordance with the French law of 6th January 1978, and subsequent amendments thereto. This law governs use and preservation of digital data, files and the protection of individual and civil liberties. *Finalists* are informed that their personal data will be recorded for the purposes of this competition, as required for the registration of their participation according to the terms and conditions stipulated in the present rules and regulations. This data cannot be used, under any circumstances, for any other purposes by *the Organisers*. In accordance with the aforementioned law governing use of digital information, *Finalists* have the right to access, correct and block all of their personal data.

## ARTICLE 11 GUARANTIES

Contestants assert their authorship on the original idea submitted for the Competition.

Contestants, moreover, declare they have obtained all rights pertaining to the project submitted for *the Competition*, as required for its public performance on stage. Contestants guarantee to ensure *the Organisers* are protected from any third-party litigation with regard to rights related to their project. Contestants will be held responsible in the event of any complaint registered by a third party related to said project.

## ARTICLE 12 REGULATIONS AND LITIGATION

Participation in this *Competition* implies full acceptance of the present rules and regulations (including the appendices to this document), and to the judges' decisions regarding all aspects of this *Competition*, which shall be final and binding. Failure to comply with the rules and regulations will result in disqualification of the contestant concerned. In the event of challenges to the interpretation or application of the rules and regulations defined in this document will firstly be settled out of court; as a last resort, any resulting litigation will be heard in the courts of Paris.

*The Organisers* reserve the right to cancel or postpone the event for reasons beyond their control, or in the case of force majeure. Contestants will immediately be informed should that happen.

In case of bad weather or events falling under the ambit of force majeure, the projects presented at the Place du Châtelet will be presented in Théâtre de la Ville-Sarah Bernhardt, as per the same terms and conditions as those agreed upon for an outdoor setting.

*The Organisers* should be informed of any changes in the project (withdrawal or replacement of stakeholders...). *The Organisers* reserve the right to cancel their participation in *the Competition*.

# ANNEXE

## Cahier des charges techniques

### THÉÂTRE DE LA VILLE-SARAH BERNHARDT

#### MACHINERY

Empty stage.

White cyclorama, 19 meters wide x 9 meters high (in case of video projection).

#### STAGE DIMENSIONS

→ Opening to frame: 19.48 meters (variable opening from 12.68 meters to 19.48 meters using sliding panels)

→ Depth from nose of stage to far wall: 15.14 meters

Black dance floor.

Absolutely no substance that might definitively stain or damage the dance floor (chemical products, paints or solvents...).

No heels or sharp objects that might damage the dance floor.

Special effects (wind, snow, rain, water, confetti, foam, bubbles, lasers...), pyrotechnics, explosions, flames, arms, smoke, fog: all requests of this order must be submitted 2 months in advance of the event.

All requests requiring an authorization or specific security measures are subject to prior review.

#### SETS AND PROPS

Provide a complete list of the elements furnished by the company and used in the project. In case of request to use existing sets of the company: subject to prior review.

Sets must be certified with a classification attesting to their reaction to fire: they must be constructed with material of category M1 materials or classified B-s2, d0 and may be made of M2 materials or classified C-s2 (see the definitions of the European classifications: <http://www.e-sfic.fr/reaction-au-feu-les-euroclasses-XA242>).

Accessories must be made of M1 or B-s2, d0 materials and may be made of M2 or C-s2 materials.

Hangings from the flies (or grid) are possible, after prior review, and only for sets equipped with a CMU and an attachment system that is in accordance with current security norm

## LIGHTS

Two full light effects (warm and cold) dimmable and mixable, according to a simple and previously defined rig.

## SOUND

### GENERAL

A sound system will be available to transmit recorded soundtracks onstage and in the auditorium.

The candidates will be able to set the volume, in accordance with current regulations.

### AUDIO FILES (AUDIO)

Audio files must be submitted at least one month prior to the event.

They must imperatively be audio media, in standard digital format, and of sufficient quality to be transmitted to an audience (with an acceptable compression level). Ideally, the audio files should be in the format WAV or AIFF, encoded in 44.1KHz or 48KHz, and 16 bits or 24 bits.

Preferably, the audio files will be sent by electronic transfer, or on a USB stick. No audio will be transmitted by a sound manager from a portable device (no iPod, telephone, etc...).

No audio will be transmitted via a streaming platform.

No editing work will be performed on the audio files received.

Live music (unplugged) requirements will be reviewed on a case-by-case basis.

## VIDEO

### GENERAL

A fixed video projector will be installed and available to all entrants, with fixed placement, image size and focus on a fixed screen (white cyclorama) at the back of the stage.

### VIDEO FILES (VIDEO)

Video files must be submitted at least one month prior to the event.

They should be in digital format, and of sufficient quality to be transmitted to an audience (with an acceptable compression level).

Formats such as DVD, analogue, cassettes, and magnetic tapes will not be accepted.

Ideally, the videos should be in format 16/9ème, MPEG4.

Ideal resolution: 1 920 x 1 080.

No work will be done on either the contents of the videos, nor editing.

# PLACE DU CHÂTELET

## PERIMETRE

The performance area for projects is demarcated in blue on the MAP n°2 enclosed below and includes the following zones: the Fountain Stage, the Fountain forestage, the Fountain backstage.

The Organisers will submit a request to the Police Headquarters to shut down traffic around the Place du Châtelet, enabling a possible widening of the performance area. If the request is granted, the performance area will extend to Carrefour Victoria, at the intersection between Avenue Victoria and Rue St. Denis (PERFORMANCE ZONE n°1, see MAP °1).

Depending on the format of the project (location, itinerance...), the space to be made available for the audience must be calculated and taken into account.

More details on the aforementioned (numbered) zones are given below in the MAP.

### FOUNTAIN STAGE (MAP n°1 & 2)

A 3.5 metre-deep stage that forms a circle around the fountain.

Black dance floor covers the entire Fountain stage.

Absolutely no substance that might permanently stain or damage the dance floor can be used (chemical substances paints or solvents...).

No heels or sharp objects likely to damage the dance floor.

### FOUNTAIN FORESTAGE (MAP n°1 & 2)

A 4-metre-deep and 8-metre-long area. Asphalt on the ground.

### FOUNTAIN BACKSTAGE (MAP n°1 & 2)

Asphalt on the ground

### CARREFOUR (MAP n°1)

If the request to shut down traffic is granted, the space located at the intersection between Avenue Victoria and Rue St. Denis will become a potential performance area.

Any project that could entail a walkabout must be studied on a case-by-case basis.

Special effects (wind, snow, rain, water, foam, bubbles, lasers), smoke, fog: any requests of this kind must be submitted at least two months before the event.

Any request that requires permission from the authorities or specific measures of security must be submitted for prior study..

A stage may be set up at the intersection of Avenue Victoria and Rue St. Denis (top left on MAP n°1) for a concert or musical accompaniment. This space is not suitable for large dance groups.

**PLEASE NOTE:** It will not be possible to hang technical equipment or pieces of scenery on the trees planted on the square. The benches cannot be shifted.

## SET DESIGN AND ACCESSORIES

Provide a complete list of elements supplied by the company and used in the project. If the company requests permission to use existing sets which it will provide, authorisation will be subject to prior review.

Sets must be certified with a classification attesting to their reaction to fire: these sets must be constructed with material belonging to M1 category or be classified as B-s2, d0 and can be made of M2 material or classified C-s2 IF the audience is seated more than 2 metres away from the aforementioned sets.

Props and accessories must be made of M1 material or classified B-s2, d0 and can be made of M2 material or classified C-s2.

## LIGHTS

Since the performances will take place outdoors during the day, no specific lighting equipment will be provided.

## SOUND

### General

A stereophonic sound system will be available to play recorded soundtracks on stage and in the square.

Candidates must set the volume, in compliance with the regulations in force.

The sound system will be discussed on a case-by-case basis, depending on the location chosen for the project at the Place du Châtelet.

### Kinds Of Audio Files

The files must be submitted at least a month prior to the event.

The files must be audio media files, in standard digital format, and of high enough quality to be played before an audience (with an acceptable compression ratio).

Ideally, audio files should be in WAV or AIFF formats, encoded in 44.1 KHz or 48 KHz, and 16 or 24 bits.

Ideally, the audio files should be sent by electronic transfer, or on a memory stick (USB key). No audio sources shall be played by a sound engineer from any portable device (= no iPods, no mobile phones etc...)

No audio files are to be played from a streaming platform.

No editing or mixing will be performed on the audio files provided.

Live music (unplugged) requirements will be reviewed on a case-by-case basis.

Live music (unplugged) requirements will be reviewed on a case-by-case basis.

## VIDÉO

The performances will be held outdoors during the day.