The identity uses exclusivelyPx Grotesk, by Optimo (2013): ‘Px Grotesk was designed from the rendering of typographic curves on screens. At smaller sizes, pixels sometimes brutally simplify shapes. Taking this paradox as his starting point, Nicolas Eigenheer designed a typeface that embeds a pixel-grid structure into a classic, optically adjusted drawing.’ The Screen variant is used for special occasions, and only for titles, very brief copy, or signage.
The logotype should be surrounded by an empty space at least as wide as the one of its colour blocks.
There are 5 screen versions of the logotype. On the website, these versions are used randomly; the version of the logotype used determines the colour scheme of each page.

- **Version 1**: R115 G000 B099, R255 G083 B062, R255 G115 B255
- **Version 2**: R170 G086 B255, R180 G165 B085, R255 G116 B124
- **Version 3**: R000 G039 B000, R234 G222 B000, R255 G065 B255
- **Version 4**: R255 G077 B055, R255 G136 B255, R155 G255 B165
- **Version 5**: R000 G039 B000, R118 G105 B255, R000 G207 B000
There are 10 print/Pantone versions of the logotype. They should all be used within their respective colour scheme; so that only one logo and its according colours scheme is used throughout a printed document, event signage, etc.

- Pantone 208 U
- Pantone 123 U
- Pantone 2592 U

- Pantone 7480 U
- Pantone 208 U
- Pantone 123 U

- Pantone 2592 U
- Pantone Medium Blue U
- Pantone Bright Red U

- Pantone 123 U
- Pantone 5545 U
- Pantone 2592 U

- Pantone 208 U
- Pantone Bright Red U
- Pantone 5545 U
There are 10 print/CMYK versions of the logotype. These versions should be used when Pantone printing is not available. All these logotypes should be used within their respective colour scheme.

C051 M076 Y000 K000
C082 M051 Y095 K061
C032 M002 Y029 K000

C085 M071 Y045 K042
C082 M100 Y000 K000
C020 M028 Y028 K004

C089 M049 Y096 K060
C000 M059 Y094 K000
C044 M000 Y007 K000

C062 M084 Y040 K048
C017 M048 Y100 K006
C036 M039 Y000 K000

C006 M068 Y100 K000
C100 M093 Y037 K036
C014 M042 Y000 K000
Logotype
Incorrect uses

The logotype should not be used at an irregular angle. Its geometry and proportions should not be altered in any way. It should only be used on a white background.
The icons used on the website are designed from a $7 \times 7$ pixel grid—a nod to the pixel-based structure of the typeface. New icons can easily be drawn from the same grid.
Programme

**Wednesday 23.10**

09:00 - 10:00  
**PRE-MEETING TRIP TO ISTRIA**  
Meeting point: Jelaiev trg 3, 51000, Rijeka

14:00 - 15:45  
**ZERO WASTE EVENT**  
RiHub / Coworking space

14:00 - 15:45  
**FORCES OF THE MARKET, TAKE 2: IETM’S ROLE AND IMAGINED AUDIENCES**  
HKD (Croatian Cultural Center) / Kortil Gallery

14:00 - 15:45  
**UNDER THE CARPET – GOD’S ENTERTAINMENT**  
First part: 18:00 at the Titov trg Square  
Second part: 19:00 at Filodrammatica / Gallery

19:30 - 21:00  
**4 ALLEGROS, 1 ALLEGRETTO AND 2 BOLEROS – BALLET OF CROATIAN NATIONAL THEATRE IVAN PL. ZAJC RJEKA**  
Croatian National Theatre  
Ivan pl. Zajc Rijeka

**Thursday 24.10**

09:00 - 12:00  
**ADVISORY COMMITTEE MEETING**  
For IETM’s Advisory Committee members only  
Udruga Delta / Delta Lab

13:00 - 13:45  
**ARTISTIC PROGRAMME UNVEILED**  
HKD (Croatian Cultural Center) / First Floor Foyer

13:30 - 15:00  
**ASSOCIATE MEMBERS MEETING**  
For IETM’s Associate members only  
Udruga Delta / Delta Lab

14:00 - 14:45  
**WHO’S THERE?**  
HKD (Croatian Cultural Center) / First Floor Foyer

15:00 - 15:45  
**NEWSROUND**  
HKD (Croatian Cultural Center) / First Floor Foyer

16:00 - 17:30  
**OPENING KEYNOTE SPEECH: ANTI-PRODUCTION**  
HKD (Croatian Cultural Center) / Auditorium

17:30 - 19:00  
**WELCOME RECEPTION**  
Hotel Neboder

18:30 - 21:00  
**RAPTURE AND RAGE – LIGNA (followed by a round table)**  
HKD (Croatian Cultural Center)

21:00 - 22:00  
**DIARY OF A MADMAN – MOVING MUSIC THEATRE**  
Filodrammatica

21:00 - 03:00  
**LATE NIGHT MEETING POINT**  
Palach

**Friday 25.10**

10:00 - 10:15  
**IETM INFO CELL**  
HKD (Croatian Cultural Center) / Auditorium
Table of Contents

SECTION 1

Dear fellow artist...

1. And the valley of the shadow shall be brighter than the sun.
2. Letter from Jonathan Burrows
3. Letter from Tomás Murillo
4. Letter from Vesna Makovi
5. Letter from Welly O'Brien
6. Letter from Julie Cleves
7. Letter from Tanja Erhart
8. Letter from Simon Startin
9. Letter from Vicky Malin
10. Letter from Annie Hanauer
11. Letter from Elisabeth Löffler
12. Letter from Jonathan Burrows
13. Letter from Dan Daw
14. Letter from Andrew Graham

SECTION 2

Permission to Stare

1. Disability and the arts — a helpful index?
2. Challenge to the notion of “normal” or just being an artist?
3. Table of contents — imagining the centre is everywhere
4. Resources

About

Kate Warn

Kate Warn is a dance artist and researcher. She was a performer and dancer with Candoco Dance Company from 1999 - 2007. She continued to work with the company as an associate artist. Candoco regularly in a range of locations and venues. She is currently working on a PhD in Dance, Disability and Access. In 2016, she completed her PhD in Dance, Disability and Access and became the Senior Research Fellow at Dance Researcher at Dance Researcher at Coventry University. She is currently a Senior Research Fellow at Coventry University.

The British Council is the UK's international organisation for cultural relations and educational opportunities. It is funded by the UK government, but its activities and management are not controlled by the UK government. It advances the values of the arts and culture in a changing world and empowers people through arts, education and English. IETM (International Euroscene Theatre Europe) is a network of over 600 performing arts organisations and individual members working in the contemporary performing arts sector. It builds opportunities for people of the UK and other countries and funds tours between them. It works in over 100 countries in the world, and promotes access to international connections, knowledge and a dynamic force for change.

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Report #7

Mind the Gap: Audience, Governance and Policies

Natalia Skoczylas
www.iemt.org
Report from the IETM Milan Satellite Meeting, 2-5 May 2019
Everyone has an opinion, but only mine is right

The art of disagreement

The process of disagreement can be emotionally challenging and affective. Making concessions can sometimes feel like a loss, and declaring your stance can be seen as a defense mechanism. In this scenario, disagreements can be seen as a way of strengthening one's beliefs and protecting them from external influences. However, the true value of disagreements lies in the ability to work through differences, learn from others, and develop a more comprehensive understanding of the subject. Disagreement is not an obstacle; it is a valuable tool for growth and development.