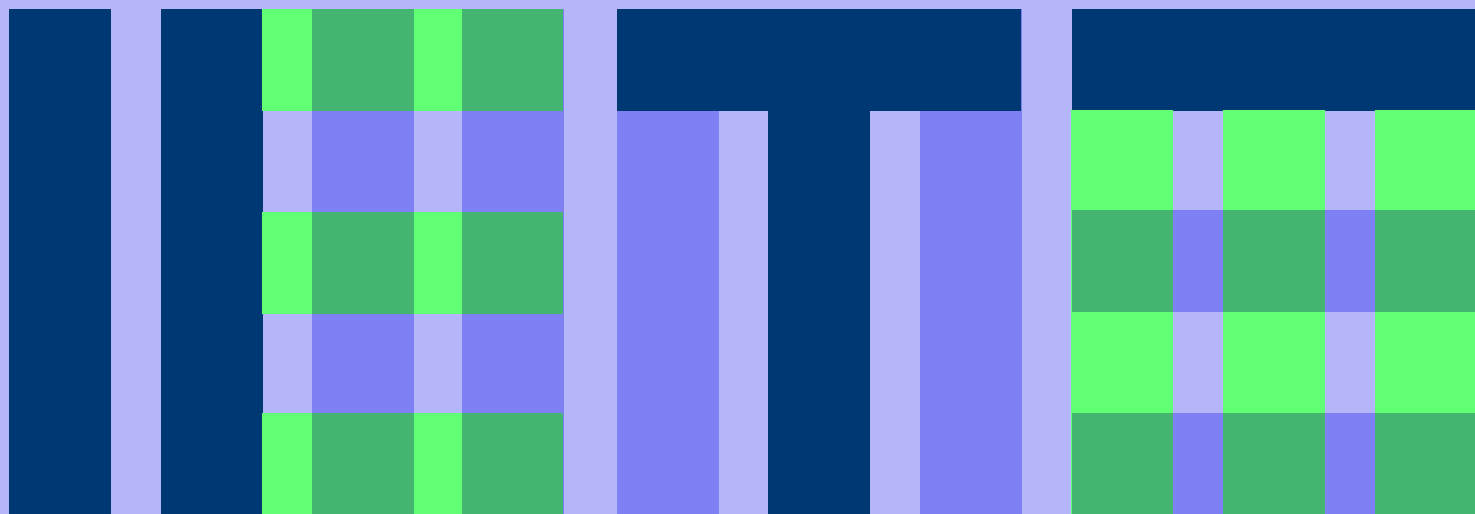




ANNUAL REPORT 2024



Photo credit: Teodora Tsanova Fedya

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What is IETM?

IETM – International Network for Contemporary Performing Arts - is a membership organisation. Founded in 1981, IETM is a large and influential network with members from all genres of the performing arts - artists, producers, companies, venues, festivals, research and resource centres, residencies, other networks and governmental bodies.

IETM aims to stimulate the quality, development and context of the contemporary performing arts in all its diversity.

IETM serves its members by organising networking opportunities, peer-to-peer learning exchanges and dialogue via various events and activities.

IETM commissions publications and research, facilitates communication, distributes information on the performing arts and advocates for the position of performing arts professionals worldwide.

IETM aims to create a more inclusive contemporary arts field by engaging with underrepresented performing arts professionals regardless of their background, ethnicity, gender, sexual orientation, physical abilities, social conditions, employment status, age, career path or geographical location.

IETM is an association based in Brussels and operates under Belgian law.



Photo credit: Teodora Tsanova Fedya

Governance & Structure

As a membership organisation, IETM is led by its members who each year meet at the General Assembly where elections and important decisions are made. The General Assembly elects the Board of Directors - each Board Member is elected for a mandate of three years, renewable once upon approval of the General Assembly.

2024 BOARD OF DIRECTORS

Jeffrey Meulman, VerkadeFabriek, The Netherlands (President)
Susanne Naess Nielsen, Davvi - Centre for Performing Arts, Norway (Vice-president)
Pippa Bailey, Independent, Australia (Secretary)
Veselin Dimov, Toplocentrala, Bulgaria
Isa Köhler, Internationale Tanzmesse NRW, Germany (Treasurer)
Davide D'Antonio, Associazione ETRE, Italy
Bek Berger, Artist, Curator and Director, Latvia
Marina Barham, Al-Harah Theatre & Global Connector 2021-22, Palestine

IETM SECRETARIAT

The Board of Directors delegates the daily running of the network to the Secretary General, who leads the organisation and is also responsible for developing the vision and strategy of IETM. The Secretary General manages the IETM Secretariat.

Employees in 2024 were:

Abdallah Bahlit, Administrator
Ása Richardsdóttir, Secretary General
Emil Namiinda-Cold, Training & Project Coordinator
Giselle Musabimana, Communications Intern
Lottie Atkin, Communications Manager
Margherita Petti, Membership Manager
Roisin Caffrey, Production Manager
Toy Zama, Production Officer

In addition the Perform Europe team is managed by IETM on behalf of the Perform Europe consortium:

Karen Verlinden, Project Coordinator
Mariam Lezhava, Communications Officer
Cristina Emmel, Project Assistant

APPOINTED COMMITTEES

The General Assembly can elect appointed committees - permanently or temporarily - to serve the IETM membership. The Advisory Committee - a non-statutory - is one of them; they operate as a think tank to discuss the direction of the network regarding middle and long term strategy, and maintain a close relationship with the members.

2024 Advisors

Sepehr Sharifzadeh, NH Theater Agency, Islamic Republic of Iran
HeeJin Lee, Producer Group Dot, Republic of Korea
Nwabisa Plaatjie, Independent Producer and Director & Global Connector, South Africa
Aina Juanet Bolinches, Nau Ivanow, Spain
Jerry Adesewo, Arojah Royal Theatre & Global Connector, Nigeria
Fanny Martin, Art of Festivals, Canada/Croatia
Israel Aloni, ILDANCE, Sweden
Liz Pugh, Walk the Plank, United Kingdom
Filip Pawlak, Freelancer & Global Connector, Poland
Harriet Macauley, InDance International, Spain
Hazem Header, NÜT Dance Company / Breaking Walls Festival & IETM Global Connector 2021-22, Egypt
Camilla Gurtler, The Development Platform, Denmark

The theme of 2024

New International in the Performing Arts (NIPA): Bridging local and global was IETM's 2022-2024 Creative Europe Network project. The core aim of NIPA was to stimulate innovation of cross-border collaboration models in the performing arts. We envisioned a new state of play, where fair, inclusive and equal collaborations, based on environmentally sustainable practices, took centre stage, with local realities deepened by global perspectives at heart.

After having collected ideas, innovations and new models on fair and inclusive practices in 2022 and the green transition and climate action in 2023, 2024 was IETM's year of conclusions and setting the tone for our future visions to be developed further in our new 2025 - 2028 project, TRIVE.

Towards the end of 2024, IETM presented its vision for the new way of working internationally in the performing arts. Consolidating all the knowledge IETM - together with its members - produced in the last years, we set visionary directions and put forward practical ideas about what the sector and policy-makers can do to make international collaborations in the arts more sustainable and fair.

Our vision for the New International in the Performing Arts are captured through the following six principle axes:

- **Rebalance Power**
- **Enhanced and Contextualised Equity**
- **Make Climate Justice a Reality**
- **Make fairness ecological, and ecology fair**
- **Foster Politics of Trust**
- **Champion Systemic Change**

This is a moment of great challenge, but also of great opportunity. We have the power to rethink and reshape the way we collaborate, create, and engage with the world. By embracing these principles—equity, fairness, climate justice, trust, and systemic change—we can build a cultural sector that truly reflects the diverse, interconnected world we live in. Let us commit to this vision, not just in words, but in action.



Photo credit: Karin Jonkers

Chapter 1:

NETWORKING ACTIVITIES

IETM organises several different activities each year, which all serve to enable networking for its members and other performing arts professionals by providing a forum for learning, shared exchange and dialogue.

We closed our thematic focus of Climate Justice and the green transition in the performing arts at the end 2023, with the second edition of the Innovate Cultural Policy Event in January 2024. In March, our first Caravan of the year took us to Slovenia for the IETM Caravan Ljubljana 2024 held in collaboration with our member Glej and several other partners. In May, we hosted an event in Brussels in collaboration with our member KVS and IDEA Consult.

Our Plenary this year took us to Sofia, Bulgaria in June, ten years after the concept of host venue and IETM member Toplocentrala was first dreamt up. But our activities did not stop there - in September, we held our second Caravan of the year in the breathtaking Lofoten and surrounding islands in collaboration with our member Davvi, center for the performing arts and several other partners. The final event of the year, the IETM Focus Meeting was held in collaboration with our member Verkadefabrik in Den Bosch, the Netherlands. Alongside five physical meetings, we held several online meetings, webinars and discussions over the course of the year, more of which you can read about below.

Perform Europe continued to soar, with selected partnerships being announced in the summer and performances kicking off across Europe in a sustainable, inclusive and balanced way. You can read more Perform Europe's impact in Chapter 2: Collaborative Partnerships.

The third call for IETM Global Connect was launched and 10 new professionals from five continents joined. A total of 53 Global Connectors have joined IETM since 2022, enriching the dialogue and perspectives of our diverse 500+ member global network from 63 countries.

Last but not least, IETM continued its advocacy and research work through various actions. Three new major publications saw light on the performing arts landscape of Bulgaria, new developments in working conditions for artists and culture workers and IETM's visionary publication entitled The New International: Against all Odds. In addition, four reports were written about sessions held at our Sofia Plenary, and IETM delivered an 18 page analysis of how the future Creative Europe programme should be shaped.



Photo credit: Karin Jonkers



Photo credit: Teodora Tsanova Fedya

Meetings

25 January 2024

Climate Justice Through the Creative Lense of the Performing Arts

IETM Innovate Cultural Policy Event 2024

104 participants

ABOUT

Our second ever Innovate Cultural Policy Event focussed on Climate Justice and the performing arts while drawing knowledge from our publication *Climate Justice - Through the Creative Lense of the Performing Arts* and its accompanying podcast material. The event was facilitated by IETM's Secretary General Ása Richardsdóttir. Jordi Baltà Portolés, one of the publication's two authors, was the main speaker. During the webinar, participants enjoyed inspirational additions from the three moderators of each regional Focus Group discussion which contributed towards the main research frame of the publication, drawing up on knowledge from Asia, Southern Africa and Latin America, as well as the first insights into our vision of a green cultural policy, taken from IETM member's brainstorming during the IETM Focus Luxembourg Meeting in November 2023.

IETM's research on climate justice served as the main focal point of the event and we reflected together on how the performing arts can - and should - pay more attention to the implications, responsibilities and artistic opportunities of climate justice.

SPEAKERS

Jordi Baltà Portolés, Spain
Pedro Affonso Ivo Franco, Latin America
Samantha Sekai Nengomasha, Southern Africa
Katelijin Verstraete, Asia
Elena Polivtseva, Belgium
Lottie Atkin, Belgium

IETM Innovate Cultural Policy Event

Climate Justice

THROUGH THE CREATIVE LENSE OF THE PERFORMING ARTS

25.01.2024 | 14.00-15.30 CET Online

Main objectives

- Explore the **meaning, implications** and **artistic opportunities** of climate justice for performing arts organisations
- Highlight **initiatives taken by the sector** to respond to the **climate emergency** in different socio-geographical contexts

2.Green cultural policy:

- Turn recognition into better **conditions**
- Welcome the **unexpected** in art
- Be an **ally**, not a pressure point
- Focus on **communities**, not audiences
- Support art **beyond project**

14 - 17 March 2024

IETM CARAVAN LJUBLJANA 2024

67 participants

Co-organised by IETM, [Glej - Gledališče Theatre](#), [Trigger Consortium Platform](#), [Moment](#), [Bunker](#), [Maska](#), [Slovensko mladinsko gledališče](#), [Mesto žensk - City of Women](#) and [Pekinpah](#)

ABOUT

The first IETM Caravan of 2024 took us to the Slovenian cities of Ljubljana and Maribor, where participants experienced the fifth edition of the TRIGGER platform showcase. Alongside a rich selection of performance work, panels and dialogues, we attempted to place local contemporary performing arts practices within the socio-political legacy of the former Yugoslavia. The way in which the performing arts scene in Slovenia exists - both in terms of production conditions as well as conceptually - is to some extent influenced by the sediments of past struggles; political and social visions and utopias; and unrealised ideas. In line with IETM's aim to bridge local and global issues, we reflected on this legacy of models and values which have been manifested in a way in which the Slovenian arts community wishes to collaborate and think, both in and of art. They were mirrored against international models and values which international colleagues brought to the Caravan's discursive programme.

- Which common cultural specificities in ex-Yugoslavian region did we find?
- Reflecting on our shared experience of transitioning from socialism to capitalism, how did we rethink the models from the past through contemporary lenses?
- Which collective practices from a shared past helped us move towards a more solidaritarian future?

The Caravan focused on the independent scene in Ljubljana and Maribor and was mostly hosted by independent venues.

TESTIMONIALS

'We had good communication with an artist who proposed a production, we got to know two realities with which we could collaborate, we got to know the Slovenian scene that we did not know, and we got to know wonderful Slovenia and its lively artistic and cultural ferment, as well as the wonderful regenerated spaces.'

'The decision to include Ljubljana in the caravan route added significant value to the overall experience, allowing participants to immerse themselves in a unique culture and environment. The city, with its rich history, fascinating architecture and lively atmosphere, provided an ideal environment for exploration and learning.'



Photo credit: Gregor Salobir



Photo credit: Marijo Zupanov

29 May 2024

Strengthening Exports Or Reshaping Our Collaborations?

IETM Single Day Event Brussels

67 participants

Co-organised by IETM, [KVS - Brussels' Flemish city theatre](#) and contributions from [IDEA Consult](#)

ABOUT

For our first ever single day event in Brussels, we invited stakeholders in Brussels and beyond to join a discussion on internationalisation of the Flemish performing arts on **Wednesday 29 May**.

In recent years, IETM has - alongside IDEA Consult and other partners - put emphasis on identifying 21st century trends and emerging models in transnational collaboration in the performing arts. The accumulation of these research activities has identified reoccurring themes recognisable both across Europe and internationally.

Since the 1980s, generations of Flemish performing artists have left an indelible mark on prestigious global stages, thanks to an extensive network of transnational co-productions and presentations. However, this model faces mounting pressure - shrinking budgets, fierce competition, changing frames of reference and shorter performance runs puts strain on the entire international framework which supports the Flemish performing arts. Is this the end of the Flemish wave - or the dawn of a new one?

The sector grapples with a dilemma. On one hand, there's a strong demand for export support to remain competitive globally. On the other hand, we urgently need fresh working models grounded in solidarity, sustainability and inclusivity. How can our sector adapt? And which question should we pose to Flemish international cultural policy: to strengthen our export position or shape tomorrow's collaborations?

We discussed these questions and more at a sector dialogue, hosted by IETM and KVS and in collaboration with IDEA Consult. A keynote was delivered by Joris Janssens and Inez Boogaarts (IDEA Consult), who carried out a '[Field Study on International Cultural Policy](#)' for the Department of Culture, Youth and Media of the Flemish Community (available in Flemish and in English).

Welcome words by [Michael De Cock](#), Artistic Director KVS and [Ása Richardsdóttir](#), IETM Secretary General
Speakers: [Joris Janssens](#) and Inez Boogaarts, IDEA Consult

Moderator: [Ása Richardsdóttir](#), IETM Secretary General



Photos credit: IETM

12-15 June 2024

IETM Sofia Plenary Meeting 2024

Sofia, Bulgaria

372 Participants

Co-organised by IETM and [Toplocentrala](#)Pre-meeting trip partners: [Christo and Jeanne-Claude Center](#), [Museum of Humor and Satire](#) and [TaM](#)Post-meeting trip partners: [Varna Dance Theater](#)**ABOUT**

IETM returned to Sofia on 12-15 June 2024 to experience Toplocentrala, the new Centre for Contemporary Performing Arts, in all its glory. Ten years ago, a campaign was set in motion and this 'space for change' was established - the beginning of a unique collaboration between the local, independent artistic scene and local institutions.

In 2024, we faced a new campaign. Our colleagues in Bulgaria have been fighting for an increase in the country's cultural budget to one percent (1%). Their campaign - and our own - was set to shape our sessions and dialogues and ignited a fire for participants from across the globe in their own quests for justice, faced with a heated globe and unjust systems.

PROGRAMME HIGHLIGHTS

Wednesday 12 June

Sensing Earth: Cultural Quests Across a Heated Globe
[Wednesday keynote]

In his opening keynote, sociologist Pascal Gielen directed his focus to a subject that threads through the tapestry of our professional and personal realms: the intricate entanglement of nature, culture and our mental condition.

Speaker

[Pascal Gielen](#), Professor of Sociology of Culture and Politics University of Antwerp, Belgium

Welcome by

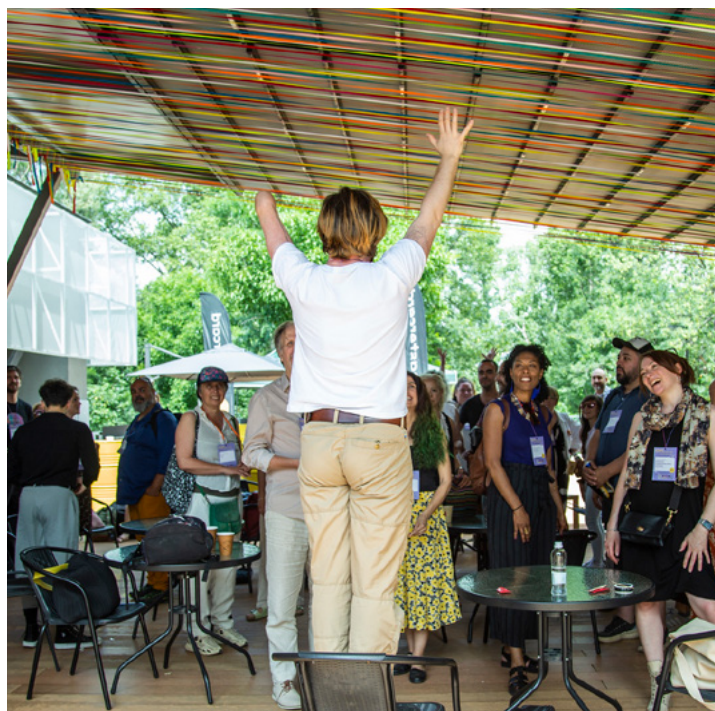
[Ása Richardsdóttir](#), IETM, Belgium

[Veselin Dimov](#), Toplocentrala, Bulgaria

Vassil Terziev, Mayor of Sofia

Nayden Todorov, Minister of Culture Bulgaria

[Watch the livestream](#)



Photos credit: Teodora Tsanova Fedya

Thursday 13 June

International Networks and their role in developing Sustainable International Venues

Using Toplocentrala and other performing arts centres as examples, this session laid out a roadmap for how international networks can support the development of new venues, talk about projects and discuss the challenges and opportunities of working internationally.

Speakers

Vikram Iyengar, Pickle Factory Dance Foundation, Global Connector 2024, India

Christophe Knoch, MICA MOCA PROJECT E.V. // KOALITION der FREIEN SZENE, Germany

Isa Köhler, Tanzmesse NRW, Germany

***How do we make it work? A panel on working conditions and status of the artist***

This panel hosted a discussion with experts on the topics of better working conditions into the arts, delving deeper into the types of solutions as well as obstacles we face, while highlighting the importance of policy and advocacy in this particular sector.

Moderator

Elena Polivtseva, Independent Researcher, Belgium

Speakers

Tom Fleming, Tfc Consultancy, United Kingdom

Katrien Reist, Curator and Producer, Belgium

Anna Videnova, Ministry of Culture, Bulgaria



Friday 14 June

Sense of Place, Sense of Time [Friday keynote]

Through a number of historic and contemporary examples, this lecture traced how artists have reflected and responded to political and social challenges, and looked into cultural policies and management models that could break a crisis cycle.

Speaker

Margarita Dorovska, Curator Christo And Jeanne-Claude Center, Bulgaria

Watch the livestream

Photos credit: Teodora Tsanova Fedya

AI, Immersive Tech & Creativity

Artificial Intelligence (AI) and Immersive Technologies (Virtual, Augmented and Mixed Realities) are an increasing part of our everyday lives, but how can they be used in creative practice? In this session, creators demonstrated how they have made use of AI and Immersive Technologies in their own projects, from world building and storytelling to generating visuals as planning tools.

Speaker

Margarita Dorovska, Curator Christo And Jeanne-Claude Center, Bulgaria

Moderators

Jo Mangan, The Performance Corporation, Ireland

Magda Mojsiejuk, Artifact Designer + Futures Synthesist, Spain

Aoi Nakamura, APE (AE), United Kingdom

Roslana Yotova, Rawlab, Bulgaria

Caspar Nieuwenhuis, HKU School of Theatre, Netherlands

Venelin Shurelov, SubHuman Theatre, Bulgaria



Photo credit: Teodora Tsanova Fedya

Mapping the Queer International

This working session, centred around an exercise of mapping queer institutions and undergrounds around the world, as well as learning of the varied realities of queer people around the world, grew a queer network of collaborators and co-conspirators, looking at both local and global challenges in queer collaboration.

Moderators

Israel Aloni, IL Dance, Sweden

Ted Witzel, Buddies in Bad Times Theatre, Canada

Martina Apostolova, Artist, Bulgaria

Marion Darova, Artist, Bulgaria

ARTISTIC PROGRAMME

The Artistic programme at the IETM Sofia Plenary Meeting featured a wide range of performances covering several performing arts disciplines, from theatre to dance and circus to visual art, showcasing the very best of Bulgaria's contemporary performing arts scene.

TESTIMONIALS

'The IETM team does a great job at planning and organising the meeting. Things were well put together and it felt like the attendees could relax at the meeting because it was really well planned. The frame stood firm. It is the content of that frame that we need to reflect upon.'

'For me, it was wonderful to visit another part of Bulgaria that I otherwise would possibly not have encountered. It was valuable to get a deep dive into the performing arts sector there. Of course, the weather and location helped a lot!'

'I learnt that there are many shared global concerns, and that we are still dancing around some of the same unanswered questions, but we're doing it together.'

6 - 9 September 2024

IETM Caravan Lofoten 2024 - Lofoten, Norway

29 participants

Co-organised by IETM and [Davvi Centre for Performing Arts](#)

In collaboration with [Bodø Biennale](#), [Nordland Visual Theatre](#), [Eilertsen & Granados Theatre Company](#) and [Carte Blanche - the Norwegian National Company of Contemporary Dance](#)

ABOUT

The second IETM Caravan of 2024 brought us to the captivating Lofoten archipelago and the European Cultural Capital city of Bodø 2024.

Guided by a strong team of partners ready to give insight into the performing arts in Arctic Norway, participants immersed themselves in the vibrant world of the performing arts of Northern Norway and explored the uniqueness and reality of this Arctic, artistic community.

This Caravan took us both to the city of Bodø and the breathtaking Lofoten in the North of Norway, where they learned and discovered how living in the Arctic affects the art, artists and the people of the North. Central to the dialogue was the periphery vs centre, as well as the absence of Sami Art institutions, houses and artists in a region of historically rich Sami locations. Participants had the opportunity to experience part of Bodø Biennale in Bodø before visiting independent theatres in Stamsund, Lofoten.

This Caravan highlighted the work of the independent scene in Bodø and Lofoten and was mostly hosted by independent venues.

TESTIMONIALS

‘Throughout the conference, the sense of solidarity within the Northern Nordic cultural community was palpable. The collective pride in their achievements and the way they support each other—even in the face of geographic and financial constraints—was truly inspiring. It emphasized the power of a tight-knit cultural community and the importance of nurturing local talent.’

‘There was a great mix of time to hear about the local scene, time to see work, and time to mingle with the other participants. I know that my IETM connections have strengthened, and my knowledge of the local area has grown hugely. I particularly liked being able to visit two different places to get a broader sense of the local arts community.’



Photos credit: Audun Selnes, Johan Karlsson

‘Overall, Caravan Lofoten 2024 was an enriching experience that left me reflecting on the similarities between the Northern Nordic regions and Malta. From issues of geographical size, to the transitions from study to professional life, to the importance of preserving linguistic and cultural identity, the themes discussed resonated deeply with me. I look forward to applying some of the insights gained from this experience in my own work and continuing my involvement with IETM in the future.’

29-31 October 2024

IETM Focus Den Bosch 2024 - Den Bosch, The Netherlands

95 participants

Co-organised by IETM and [Verkadefabriek](#)

ABOUT

On 29-31 October in Den Bosch, we celebrated our collective learnings from the past three years and set the course for the years to come.

International best selling author of *Guantánamo Diary* **Mohamedou Ould Slahi Houbeini** and members of the Berlin based cultural organisation *Oyoun* - Louna Sbou and Madhumita Nandi - delivered thought-provoking and inspiring keynote speeches, and a series of facilitated workshops, designed by **Simón Adinia Hanukai**, unfolded over two days and challenged us to devise relevant and proactive approaches to two key themes:

- **The Rules of the Game**, which asked us to consider how finances and other resources can be distributed fairly in international collaborations in order to ensure our partnerships are equitable and our work is environmentally sustainable.
- **Rework the System**, where we asked ourselves what we should and can do as a global performing arts community to transform the current economic and political systems.

Additionally, there were plenty of opportunities for networking and to enjoy everything [Verkadefabriek](#) – the cultural hotspot of Den Bosch - had to offer, inviting us to explore a cutting edge artistic programme with some of the most prominent voices in physical theatre, dance and new circus by Panama Pictures, Julian Vogel, Bambie and Het Zuidelijk Toneel.

TESTIMONIALS

'I had an amazing facilitator, who was able to ground us after some really intense keynotes. Talking to different people from a variety of backgrounds, organisations, points in careers was great.'

'My favorite moment was hearing the stories of Oyoun and Mohamedou Ould Slahi Houbeini. Their narratives were incredibly powerful and moving, offering a unique perspective on resilience and cultural activism that deeply resonated with me. It was inspiring to see how they navigate and transform their experiences into impactful work.'

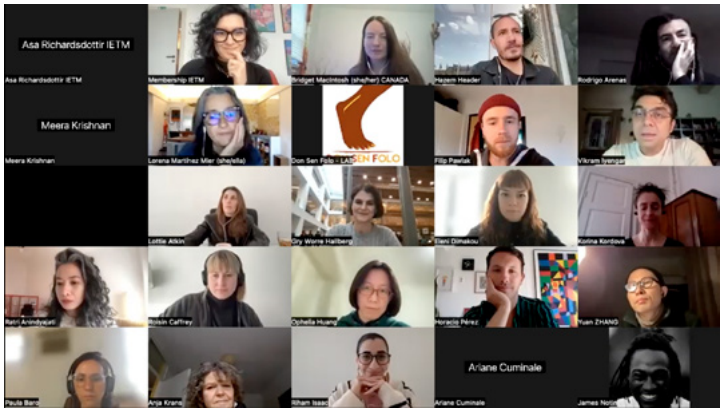


Photos credit: Karin Jonkers

ONLINE MEETINGS

ABOUT

Alongside our physical meetings, we held a number of online meetings to continue our strategic approach of accessibility and allowing members and professionals within the network to stay up to date with IETM’s work, regardless of their time zone and place in the world. The webinar’s included information sessions on various IETM projects and Global Connect conversation starters.



EXTRAORDINARY ACTIONS

The ongoing war in Palestine

On the anniversary of the attack of Hamas on Israel, IETM released the following statement to reinstate it’s call for ceasefire in Palestine and Israel:

‘In light of the attack of Hamas on Israel one year ago, a state of war and massive human suffering has prevailed in the region. Since then, over 43,000 people have been killed.

IETM reiterates its statement from 16 October 2023 to call for a ceasefire in Palestine and Israel.

The escalation of war, now also in Lebanon, the humanitarian crisis and the continued devastation in Gaza and other battle zones, as well as the occupation of some territories, must not be allowed to continue.

Crimes of war must be stopped, return of all hostages held by Hamas and Israel secured, and an immediate and permanent ceasefire and a peaceful resolution in the region must be implemented.’



Artistic freedom under attack: a matter for us all

In these extraordinary political circumstances and the alarming rise of the far right, IETM released the following statement in November 2024:

‘As a network deeply committed to free expression, openness, and pluralism, we are alarmed by the growing attacks on artistic freedom across the globe. Europe, once celebrated as a bastion of freedom, democracy, and the rule of law, is seeing these core values increasingly threatened. From the recent resolution in Germany, to the dismissal of theatre and gallery directors in Slovakia, to the banning of a play in Bulgaria - these and other troubling examples serve as stark warnings that the core essence of the arts, their freedom, is in jeopardy.

History reminds us that the erosion of civic spaces and freedoms is often gradual, yet it can lead to irreparable damage for entire nations and continents. The degradation of artistic freedom is an issue that affects all of us in the cultural sector, regardless of our roles or organisations, and it impacts society at large, across every background, identity, and belief. Once lost, democratic values are incredibly difficult to restore to their rightful place.

As a network, IETM is committed to strengthening our efforts to defend artistic freedom, and we urge each of you to remain vigilant and proactive in upholding this fundamental value.’

PROJECTS

Global Connect

ABOUT

Despite the fact that IETM has welcomed members from outside Europe for decades, the network remains predominantly European based. IETM Global Connect was launched in 2021 to make an important contribution for change. The programme offers professionals from all over the world, with particular emphasis on participants from the Global South, access to and membership with IETM. The programme is supported by the IETM Associate Members as well as the Creative Europe network grant of IETM.

In 2024, we welcomed ten new performing arts professionals from across the globe to join IETM, following an open call with 164 applications received.

This year, IETM decided to focus on a smaller selection from a more diverse geographical location, aiming to reach qualitative representation in parts of the world where IETM is not yet present. The 2024 Global Connectors were offered an introductory programme to ease their entry into the network as well as financial support to join us at the IETM Sofia Plenary Meeting 2024. With their IETM Membership of five years, we hope that they are ready to spread their work within our network and beyond.

2024 PROGRAMME HIGHLIGHTS AND ACHIEVEMENTS:

The Global Connectors of 2024 praised the community created within the group, created via all the programme activities, and they stressed the importance of building strong relations between professionals working in non-western contexts; as opposed to only building connections between them and the West.

For the very first time since the programme started, all selected Global Connectors were able to physically attend the Plenary Meeting in Sofia, not experiencing any visa or travel problems. This factor definitely amplified their connection with the whole network and their sense of community. In addition, the participants of the Plenary noticed the relevance of the Global Connectors in the Meeting, specifically mentioning the 'Breakfast with the Global Connectors' as one of their favourite moments of the whole Plenary.

THE GLOBAL CONNECTORS 2024:

Ariane Cuminale, Brazil
Stephanie Garcia, Mexico
Ophelia Jiadai Huang, China
Riham Isaac, Palestine
Vikram Iyengar, India
Carole Karemera, Rwanda
Lassina Kone, Mali
Korina Kordova, Sweden
James Notin, Nigeria
Horacio Pérez, Chile

In total, 2022, 2023 and 2024 saw 43 professionals enter IETM through Global Connect.



Photo credit: Teodora Tsanova Fedya

ADVOCACY & RESEARCH

Below is a collection of key research, policy reports and publications IETM published in 2024:

MAIN RESEARCH OF 2024

The New International - Against All Odds

In The New International - Against All Odds, IETM takes a deep dive into its work from the past years and lays a foundation for their vision of the future.

Openness to the world lies at the heart of the arts. The international dimension of culture holds immense value, as it remains one of the few common goods that transcend borders. But today, the ways in which the cultural sector engages internationally must be reinforced and reimagined to address the seismic events shaping history as we speak. Presenting a renewed vision for international collaboration in the performing arts is the very goal of this paper.

These visions are captured through the Six Axes for the New International in the Performing Arts, and IETM invites its readers to use this publication to develop their own perspectives on how art sectors across the globe should be valued, and how we can bring international collaboration in the arts to a new level.

MAPPINGS

The independent Performing Arts scene in Bulgaria

This publication offers a snapshot of the current Bulgarian performing arts landscape, with clear emphasis on the independent scene. We aim to highlight challenges and achievements, celebrate successes and provide insights into the social, economic and political contexts that continue to shape the ecosystem of the independent performing arts scene in Bulgaria.

The publication includes a list of the active performing arts organisations in Bulgaria, along with a short description of their activities and profiles. This extensive database will hopefully enable international audiences and professionals to start and continue engaging with the Bulgarian performing arts scene.

SESSION REPORTS

Sensing Earth Workshop by Tina Hofman

The aim of the workshop was to gather tangible ideas and proposals on how to take the conversation further through collating the experience in the room, dealing with three main dimensions of Sensing Earth mentioned above (Gielen, P. et al., 2023): Aesthetics (Green Transitions), Organisations and (Cultural) Politics. The workshop was attended by 50 participants who were divided into six smaller groups.

AI, Immersive Tech & Creativity by Ophelia Huang

The session 'AI, Immersive Tech & Creativity' at the IETM Sofia Plenary Meeting 2024 discussed how Artificial Intelligence (AI) and Immersive Technologies (Virtual, Augmented and Mixed Realities) can be used in creative practices, with hands-on experience facilitated by creators in Europe applying available technologies into creative context, as well as a discussion on the potentials and issues of using these tools at the moment.

Mapping the Queer International by Ksenija Đurović and Jovana Marković

The session 'Mapping the Queer International' explored the possibilities of global cooperation, support and fostering of queer art and queer artists. An open and anonymised discussion touched on the complexities of perceiving the term 'queer' followed by queer identities, in particular those of queer artists and the ways they are reflected in art practices. The participants examined different safety concerns specific to queer artists and queer cultural venues, and highlighted the importance of safeguarded networks and interpersonal connections which help queer artists with staying informed while navigating unfamiliar regions.

How do we make it work? by Nan van Houte

This panel was designed to make a breakthrough in the ongoing quest for better working conditions in the arts sector by gaining deeper insight into the types of solutions in place and the obstacles to their success and shedding light on the nuances crucial for advocating or designing policies in the field.

POLICY

Policy Paper - Successor Programme for Creative Europe

IETM's Policy Paper on Creative Europe discusses the programme's role in supporting the Cultural and Creative Sectors (CCSs) within the EU's broader policy context. While Creative Europe has been instrumental in driving innovation and promoting cultural diversity, the paper highlights a disparity: CCSs are expected to contribute to various EU policies, such as the Green Deal and Gender Equality Strategy, yet these policies often fail to offer meaningful recognition for culture. This imbalance limits the space for art to thrive and stifles cultural diversity, which encompasses a multiplicity of themes, approaches and artistic expressions.

Policy Statement: The European Commission's response to the resolution of the European Parliament on the EU framework for the social and professional situation of artists

We applaud the Commission for prioritising the improvement of working conditions in the cultural and creative sectors (CCSs). We see a timely opportunity to address this matter comprehensively by developing a new strategic framework for culture and integrating social conditionality thoughtfully into the EU's future funding programmes. To sustain Europe's vibrant and diverse cultural sectors, we advocate for well-informed, bold, and innovative measures.

Fair Pay in the Arts: The talk of the town or the elephant in the room?

Through this publication, our aim is to extract insights into the various roles that public funders, artists, unions, resource organisations, and institutions, can undertake in promoting and enacting fair pay practices. The report sheds light on possible gaps in existing frameworks, as well as areas outside of regulations and legal enforcement.

Furthermore, the publication discusses the various dilemmas within the fair pay debate that hinder positive change. It presents several examples of successful policies and advocacy processes and addresses obstacles that may prevent the integration of fair practices into policies and everyday operations.

the New International in the Performing Arts, and IETM invites its readers to use this publication to develop their own perspectives on how art sectors across the globe should be valued, and how we can bring international collaboration in the arts to a new level.



SPEAKING ENGAGEMENTS AND EVENT PARTICIPATION 2024

Each year, IETM is asked to speak and take part in dialogues on diverse topics. Here are a few highlights of the engagements we delivered in 2024:

January

MATCHMAKING EVENT: EUROPEAN CULTURE FOUNDATION

26 January, Online

IETM delivered information about IETM and Perform Europe for applicants of a ECF programme.

February

ICE HOT

14 February, Oslo, Norway

Presentation about Perform Europe

March

UKRAINE WORKSHOP

8 March, Brussels, Belgium

Final keynote at a workshop organised by EU Institutions on the resilience of the Ukrainian culture sector

April

CREATIVE EUROPE GREEN CONTACT POINTS

10 April, Online

A session where IETM members shared information about IETM Green Activities with the CE contract points, with particular emphasis on the IETM Green School.

May

O FESTIVAL

15-16 May, Rotterdam, Netherlands

Attendance at the annual O festival in Rotterdam. IETM offered speed dating with the O festival conference participants.

PLAT(E)FORM(E)

13-14 May, Brussels, Belgium

Attending the networking activities and pitching.

June

SIBIU PERFORMING ARTS MARKET

24-27 June, Sibiu, Romania

Attendance and presentation about IETM.

July

CREATIVE FLIP

4 July, Brussels, Belgium

Attendance at the presentation of the new Creative FLIP project.

August

TANZMESSE 2024

29-31 August, Düsseldorf, Germany

Attendance during the full programme.

September

SYMPOSIUM ON CHOREOGRAPHIC LEGACIES

17 September, Ghent, Belgium

Attendance at the symposium organised by the Dance Heritage centre at STUK Leuven Belgium, Opera Ballet Flanders and University of Antwerpen.

November

ROUNDTABLE ON SUSTAINABLE PRODUCTION

26 November, Cologne, Germany

A presentation about IETM green activities.

December

LANDSCAPE SKETCH OF THE ARTS: SESSION DANCE

5 December, Bruges, Belgium

Attendance to the full day of sessions for dance professionals focusing on inclusive dance practices.

YPAM

12 December, Yokohama, Japan

Speech about IETM at Yokohama International Performing Arts Meeting.

HOT POT

14 December, Yokohama, Japan

Panel discussion about networks and platform at HOT POT - the unique south east asian dance platform, organised biannually between three festivals based in Japan, South Korea and Hong Kong.

MEMBERSHIP

IETM welcomes all performing arts professionals, without any hierarchy. Our members represent all performing arts disciplines and include all players in the sector: artistic companies, collectives, festivals, venues, residencies, producers and independent artists, theatres and dance houses, cultural/ research/resource centres, fellow artistic and cultural networks, universities and institutional bodies.

In 2024, IETM counted:

394 Member Organisation
(73,63%)

125 Individual Members
(26,37%)

1640 Performing Arts Professionals were part of IETM



Countries with the most IETM members in 2024:

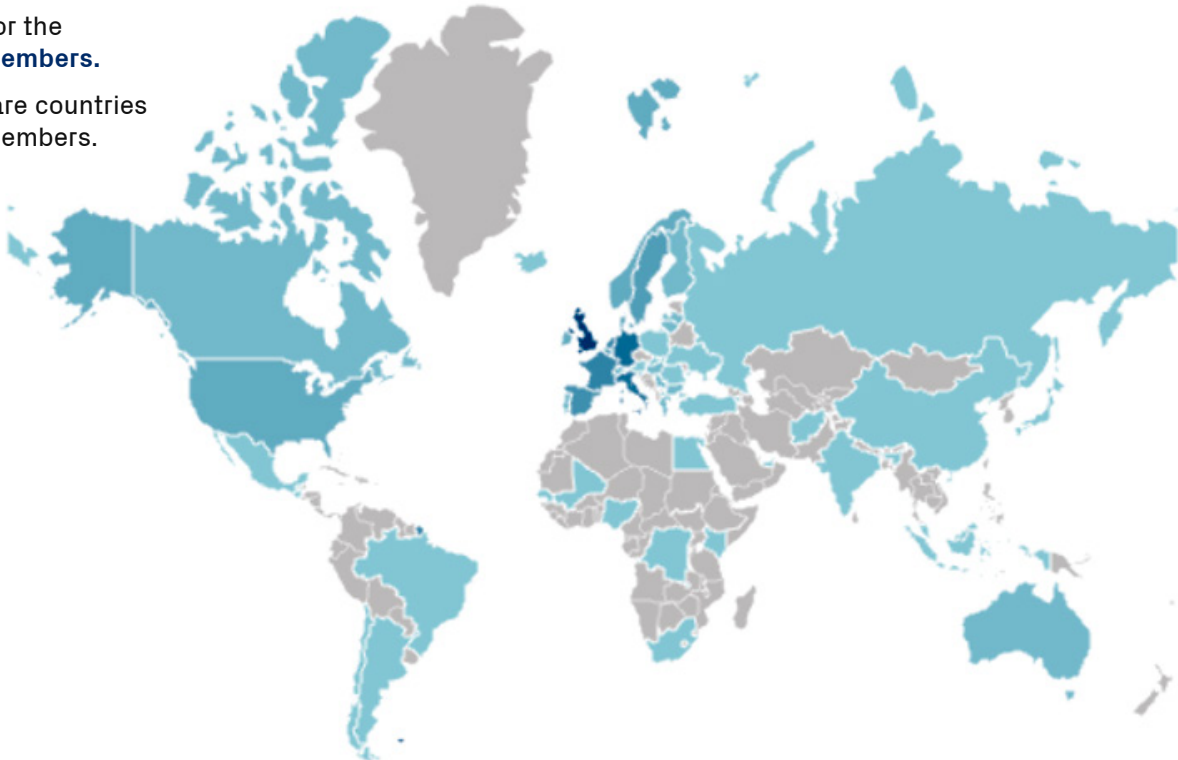
Country	Members	Percentage
United Kingdom	66	13,92%
Germany	39	8,23%
Italy	38	8,02%
France	28	5,91%
Netherlands	27	5,70%
Spain	24	5,06%
Denmark	18	3,80%
Belgium	16	3,38%
Sweden	16	3,38%
Ireland / Norway	13	2,74%
USA	10	2,11%

In 2024, IETM members were based in 64 countries worldwide:

Heat map displaying where IETM members were based in 2024.

The darker the blue color the higher the number of members.

Countries marked gray are countries where we do not have members.



In 2024, IETM welcomed 52 new members based in 21 countries:

Belgium	Bozar Lucilia Caesar
Bulgaria	Spam Studios Trio Theatre
Canada	Buddies in Bad Times Theatre
Congo	Programme 3a / Unedu
Finland	Liisa Pentti +Co Virve Sutinen
France	Institut Français Tiliade Fonds Roberto Cimetta Viadanse - Centre Chorégraphique National De Bourgogne Franche-Comté À Belfort Centre National De La Danse Artistique Théâtre
Germany	Zafran Ensemble Ziad Adwan Jessica Pérez Bek Berger
Greece	Craftopia Creative Hub
Italy	Teatro Della Caduta Micce Aps Carnezzzeria Ater Fondazione
Luxembourg	Axe Arts Europa
Malta	Unfinished Arts Space Ana Carolina Kleine Pamela Kerr
Netherlands	Boy Jonkergouw Producties Travel Light Theatre Peergroup Body Of Art / Annemijn Rijk Stip Theaterproducties
North Macedonia	Ivanka Apostolova Baskar
Poland	National Institute Of Music And Dance Center For Culture In Lublin
Portugal	Crl-Central Elétrica (Circolando)
Romania	4 Culture Association
Spain	Kirenia Danza Company Barcelona International Dance Exchange Sabela Mendoza Pepe Zapata
Switzerland	Reso - Dance Network Switzerland
Taiwan	Ars Association
United Kingdom	Fevered Sleep Emily Williams Allegra Nespoli Bruiser Theatre Company Grid Iron The Paper Birds Lou Rogers
United States	Control Group Productions Tatou Mdt (Music Dance Theatre)



Photos credit: Audun Selnes, Johan Karlsson

COMMUNICATIONS

2024 was yet another year full of showcasing IETM’s activities, which kept our outlets stocked with information and resources. IETM does an analysis of each dissemination, as well as our results and achievements.

The IETM website (335,295 views by 133,167 users in 2024) continued to serve as a centre for all communications regarding the promotion of all our activities in 2024.

In 2024, IETM’s social media channels continued to promote all activities in an effective and timely manner. With the additional support of a Communications Intern appointed in April 2024, we were able to explore more creative ways to implement our strategic communications campaign across social media with strong effects.

Targeted Instagram stories towards IETM members using the ‘Close Friends’ feature proved to be a very effective way to reach our members and highlight their work. This allowed members to have personal 1-1 chats with us using the direct messaging feature which they followed up and informed us they’d been able to foster collaborations through this enhanced method. In addition, we utilised Instagram Stories for short bulletins, flash updates and reminders of our activities and deadlines. You can see a significant increase in both followers, reach and engagement on Instagram on the table below.

We also saw an increase of followers on LinkedIn, with more than 1,500 additional followers in 2024. IETM’s reputation as a cross-cutting, innovative and informed network was strengthened by prioritising targeted EU and Advocacy news, and focusing on international collaborations and networking through the platform.

We continued to ‘fade out’ Twitter/X due to the ethical implications of using the platform as well as the ongoing pioneering legal proceedings the EU is currently engaging in towards the platform.

Over the course of 2024 we sent ten public and members newsletters, detailing IETM’s activities, updates, calls to action and opportunities for both IETM members and professionals in the sector. They focussed on everything from IETM trainings, research and events to EU and policy news and actions to tackle the most pressing issues in the sector. Both the IETM newsletters and the simultaneous social media content which reflects its contents are avidly read and followed by performing arts professionals, EU and international policy stakeholders, educators, activists and creatives. We aimed to get all information out in a timely manner, to make sure our reactions to urgent campaigns and news items were up to date with our fellow networks.



Photo credit: Teodora Tsanova Fedya

	Facebook	Instagram	Twitter /X	LinkedIn
Total Followers	23,547	5480	8774	8262
Increase of followers from the beginning of NIPA	22.79%	137.64%	-5.61%	127.04%
Increase of followers from 2023	1.88%	32.43%	-5.61%	27.05%
Average of posts per month	14	7.50	9	13
Total reach 2024	97,246	80,664	X stopped producing this data in August 2024	86,482
Total engagements 2024	11,382	6,987*		12,961**

Chapter 2:

COLLABORATIVE PROJECTS

IETM puts increased emphasis on collaborative projects with other networks, cultural organisations, research partners and projects which have a specific focus and can serve to create new knowledge which benefits the performing arts sector. In 2024, we continued to lead and collaborate on our three ongoing projects; Perform Europe, SHIFT - Shared Initiatives for Training and The Culture Relations Platform, as well as re-establish our positions as dissemination partners for Europe Beyond Access (EBA).

SHIFT

ABOUT

The SHIFT Eco-Guidelines for Networks grew out of a collaboration of nine networks 2019 - 2021. They recognised and decided to address the ecological footprint associated with operating international cultural networks.

Initiated in 2023, for the second year, IETM worked together with Culture for Climate Scotland (CCS), alongside fifteen other participating networks, to implement the eco-guidelines which are structured around five chapters: Management & Policy, Communication and Awareness Raising, Travel, Events, Office and Home Office.

In 2024, we implemented the mandatory norms along with some optional norms from our framework, and were audited for the credibility and integrity of the certification process.

The guidelines serve as a reference document for network-organisations that aim to minimise their footprint, optimise environmentally sustainable practices, and act as an example of good practice for their members and other networks. These guidelines are tailor made for cultural network-organisations, taking into consideration their unique characteristics and the contexts within which they operate.

In the second year of the SHIFT eco-certificate pilot phase, we learned that while many participating organisations are stretched to capacity, the eco-guidelines provide a clear framework for effective climate action that each organisation can build on. Our strength as cultural networks is our ability to connect people and organisations across borders and sectors. Building on this strength, a few of the participating networks are working closely on issues of climate justice, which is a challenge we continue to tackle together.



All evidence was gathered in a designated folder which was both self reviewed by the IETM Green Team and peer reviewed with SHIFT buddy Res Artist through an auditing tool. IETM met 18 out of the 18 mandatory norms and 8 out of the 10 optional norms.

As a result, IETM was eco-certified for the second time in January 2025.

Perform Europe

ABOUT

Perform Europe is an EU-funded project which aims to rethink cross-border performing arts presentation and touring in a more inclusive, sustainable and balanced way.

The Perform Europe team and Consortium - IETM, European Festivals Association (EFA), Circostrada, European Dancehouse Network (EDN), IDEA Consult and Pearle* - Live Performance Europe, continued to oversee Perform Europe's activities in 2024.

Open Call Event - 1 December 2023

Starting back in 2023, the Perform Europe Open Call Launch Event was an opportunity for prospective participants to delve into the vision behind the new edition of Perform Europe and explore the upcoming Open Call.

The event was led by the Perform Europe Consortium Partners and the project team. Notably, Pia Ahrenkilde Hansen, Director-General for Education, Youth, Sport and Culture at the European Commission, delivered a welcome speech.

Online Networking & Application Period - 1 December 2023-31 March 2024

During the open call period, Perform Europe organised various online information, promotion and knowledge sharing sessions. Applications were able to register on the website using the specially designed Matchmaking tool to find partners, co-create proposals and apply for Perform Europe grants.

Evaluation Period - April-June 2024

435 partnership applications were received by end of the open call. Appointed expert evaluators made a proposal to grant 2,1 million euros to 42 partnerships with a total of 187 diverse partners now currently presenting their work 280 times in locations in all the 40 Creative Europe countries.

Partnerships announced - 1 July

On 1 July, Perform Europe published and showcased the list of selected projects on their website. You can find a full list of participating projects, their countries and fund allocations [here](#).

Touring period - 1 July 2024-30 November 2025

Over the course of a year and five months, the selected projects will be touring across Europe in an inclusive, balanced and sustainable way. Perform Europe regularly highlights their performances and impact on their website and social media channels.

Perform Europe's Impact - Leading the Way

Since its inception in 2020, Perform Europe has supported performing arts partnerships with the mission to drive change in cross-border touring and make it more green, inclusive and diverse.

The article '[Perform Europe - Leading the Way](#)' breaks down Perform Europe's impact in a digestible and creative way, showcasing the facts, figures and data that came out of this innovative project.



Photo credit: Malrio Verino Rosado

Culture Relations Platform

ABOUT

IETM is part of the four-organisation consortium implementing the Culture Relations Platform (CRP), together with Goethe-Institut Brussels, the project leader, ECF - European Cultural Foundation and the Università degli Studi di Siena.

The platform aims to promote and facilitate sustainable cultural exchanges, people-to-people activities, and co-creation processes between Europeans and citizens from countries all over the world. The CRP has a global geographic coverage and its activities range from policy support for EU Institutions to supporting cooperation between European and global cultural and creative sectors as well as strengthening communities of practitioners through dedicated training and enhanced exchanges. IETM contributes to the platform's work via various means, dissemination, expertise on topics such as inclusion and sustainability, and makes contributions to designing programmes, partner consortium meetings and steering committee meetings.



Image credit: Cultural Relations Platform

Europe Beyond Access (EBA)

ABOUT

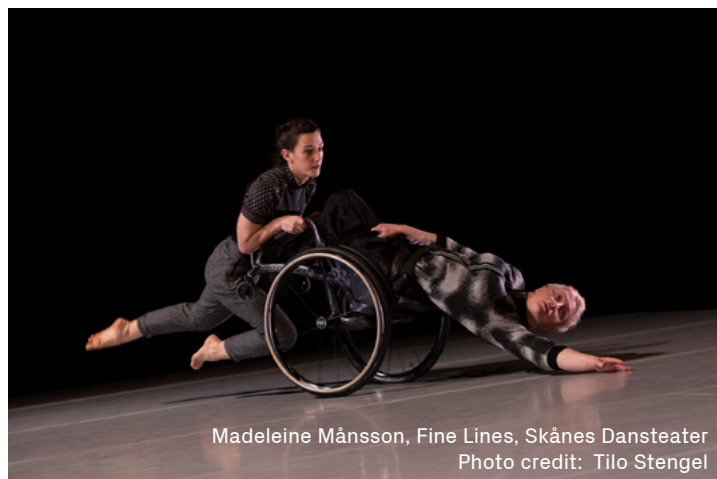
Europe Beyond Access (EBA) is a transnational project revolutionising Europe's performing arts scene by supporting innovations from disabled artists in theatre and dance.

Since its start in 2018, EBA has been championing disabled artists on the international stage, building audiences for their work, and developing a network of leading mainstream institutions that are committed to commissioning and presenting work by disabled artists at the highest level.

In 2023, EBA has once again been funded by the Creative Europe programme of the European Union and will run for another 4 years, from 2024 to 2027.

IETM has served as an official Dissemination Associate for Europe Beyond Access since 2018.

[Visit Europe Beyond Access' website](#)



Madeleine Månsson, Fine Lines, Skånes Dansteater
Photo credit: Tilo Stengel

ACKNOWLEDGEMENTS

IETM would like to thank all its staff, The Board of Directors, The Advisory Committee, all working groups of IETM and all IETM members for their commitment to the network.

IETM is thankful for the network project grant it receives from the European Union in the framework of Creative Europe.

IETM is thankful for the support given by all its partners, all IETM members and the Associate Members of IETM, who are:

Arts Council England, United Kingdom
Arts Council Ireland, Ireland
Arts Council Malta, Malta
Arts Promotion Centre Finland, Finland
Belfast City Council, Northern Ireland
British Council, United Kingdom
Creative Australia, Australia
Creative Scotland, United Kingdom
Danish Agency for Culture, Denmark
DGARTES Direção-Geral das Artes, Portugal

Fonds podiumkunsten - Performing Arts fund NL, The Netherlands
GOETHE-INSTITUT, Germany
Institut Français, France
ONDA, France
PRO HELVETIA, Fondation Suisse pour la Culture, Switzerland
Swedish Arts Council, Sweden
Wales Arts International/Wales Arts Council, Wales



Photo credit: Teodora Tsanova Fedya

