



Annual Report **2020**

June 2021

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Cover picture:
IETM Multi-location 2020 Plenary Meeting



IETM Multi-location Plenary in Milan 2020, photo: © Mauro Romanzi

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 and all functions in our ecosystem; artists, producers, companies, venues, festivals, research and resource centers, residencies, other networks and governmental bodies.

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

IETM serves its members by organising networking opportunities, peer-to-peer learning, exchanges and dialogues via various events and activities. IETM commissions publications and research, facilitates communication and distribution of information about 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 and for underrepresented performing arts professionals, regardless of their background, ethnicity, gender, sexual orientation, physical abilities, social conditions, working and employment status, age, career path and geographical location.

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

Organisation 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.

2020 BOARD OF DIRECTORS:

- **Barbara Poček**, Glej Theatre, Slovenia (Secretary)
- **Cathie Boyd**, Cryptic, United Kingdom (President)
- **Davide D'Antonio**, Associazione Etre, Italy
- **Geoliane Arab**, ONDA, France
- **Grzegorz Reske**, InSzPer - Performing Arts Institute, Poland (Treasurer)
- **Jeffrey Meulman**, National Dutch Theatre Festival, the Netherlands (Vice-President)
- **Susanne Næss Nielsen**, Dansearena nord, Norway
- **Toni Gonzalez**, Escena Internacional Bcn, Spain



IETM Multi-location in Milan 2020 Plenary Meeting, photo: © Mauro Romanzi

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 2020 were:

- **Abdallah Bahlit**, Administrator
- **Ása Richardsdóttir**, Secretary General
- **Elena Polivtseva**, Communication and Policy Manager, from March Head of Policy and Research
- **Fernando Bittencourt Hersan**, Communication Officer; until April 2020
- **Francisca Salgueiro**, Production Officer
- **Jeremy Gobin**, Communication Assistant; from April, Communication and Membership Officer
- **Victor Mayot**, Events Manager; until October 2020

WORKING GROUPS

IETM has several informal temporary, non-statutory, self-organised working groups which serve the network and can be set up independently by IETM members through contacting the Secretariat.

The working groups in 2020 included:

- **Arts in European Rural Areas (AREA) working group**
- **Inclusion, diversity, equality and accessibility (IDEA) working group**
- **Participatory and Immersive Creation (PIC) group**
- **Producers group**
- **Sound & Music Theatre group**

APPOINTED COMMITTEES

The General Assembly can elect appointed committees, set up permanently or temporarily, to serve the IETM membership. The Advisory Committee is one of them.

ADVISORY COMMITTEE

The Advisory Committee is non-statutory and operates as a think-tank to discuss the direction of the network regarding middle- and long-term strategy, and to maintain close relations with the membership.

2020 Advisors:

- **Anikó Rácz**, SÍN Arts and Culture Centre, Hungary
- **Bek Berger**, New Theatre Institute of Latvia, Latvia
- **Clara Giraud**, Independent, United Kingdom
- **Cristina Carlini**, Marche Teatro – Inteatro Festival, Italy
- **Florent Mehmeti**, Oda Theatre, Kosovo
- **Frédéric Poty**, Théâtre de la Massue – Cie Ezéquiél Garcia-Romeu, France
- **Isa Köhler**, Hebbel am Ufer, Germany
- **Pippa Bailey**, Independent, Australia
- **Sergio Chianca**, BuroKultur, France
- **Susanne Danig**, Danig Performing Arts Service, Denmark
- **Vesselin Dimov**, ACT, Bulgaria
- **Zane Estere Gruntmane**, Pigeon-Bridge, Latvia/Portugal

+ The 8 members of the Board of Directors

Activities

IETM organises several different activities, each year, which all have the aim to enable networking for its members and event guests and give a forum for shared exchange and dialogue. Despite of COVID-19, 2020 was no different in this regard. On the contrary, 2020 was probably one of the busiest years in IETM's history, and the asset of having an international network during this time proved to be invaluable for our sector.

MEETINGS AND EVENTS

20 JANUARY - NANTES, FRANCE

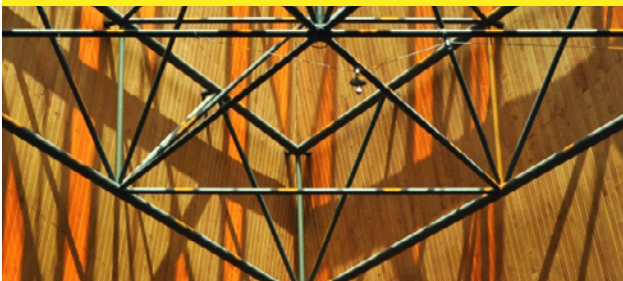


Photo: © Gwen Fran

SINGLE DAY EVENT

Partners: [LA MAGNANERIE / MAG.I.C International Cooperation](#) and [Think Prod](#)

33 participants

Our Single Day Event during the [Biennales Internationales du Spectacle](#) in Nantes brought together representatives of independent performing arts production companies with the aim of exchanging and sharing insights about the ecosystems in which they are embedded.

20 MARCH

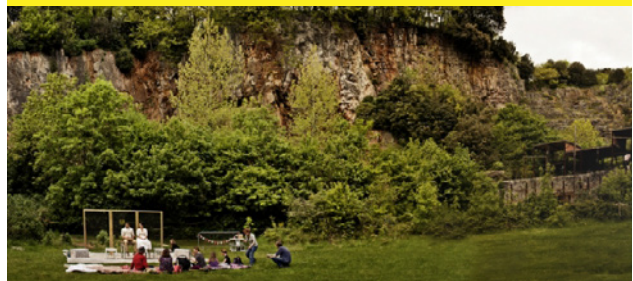


Photo: © Mike Kleinsteuber

BEYOND THE URBAN WEBINAR

Partners: [Cultural Action Europe](#), the [European Network of Cultural Centres](#) and [Trans Europe Halles](#)

188 participants

IETM hosted the webinar to discuss joint policy recommendations aiming to support culture in non-urban areas. Building on many years of fieldwork on the topic, and different perspectives from the four networks involved, our [joint project](#) aimed to highlight the significance of culture and the arts in non-urban and peripheral areas, identify challenges for the many existing and potential projects in those areas, and offer policy solutions to support them. We launched '[Beyond the Urban: Contemporary arts and culture in non-urban areas as keys to a sustainable and cohesive Europe](#)', our policy paper jointly developed by the four networks, as well as IETM's new publication [Art in Rural Areas](#).

03 APRIL



Photo © David Marcu

ADVOCATE FOR THE FUTURE OF THE ARTS – WEBINAR

Partner: [Dansarena Nord](#)

100 participants

Right at the start of the spread of COVID-19 in Europe – IETM did a survey which showed that the crisis had a catastrophic impact on our sector. Different governments – some more than others – had responded with emergency measures to help those under existential threat. Cultural organisations and individual artists showed tremendous solidarity with their peers back home and across the world. But what's next? How do we transform the urgent survival plan into a long-lasting revival strategy? How do we make sure our sector is not left aside amidst yet another economic turmoil?

IETM's Head of policy and research, Elena Polivtseva, introduced this session by sharing the [outcomes of our Covid-19 Survey](#) before updating participants on our future advocacy steps. Turkish/Australian Theatre director and Interdisciplinary artist Gökem Acaroglu then opened the discussion with two main questions on the agenda : where would we like to be one year after the COVID-19 crisis and how can we get there ? This discussion was originally planned to take place during the IETM Tromsø Plenary Meeting.

24 APRIL



Photo: © Jovis Aloor

WHERE DOES FREEDOM OF EXPRESSION REMAIN? – WEBINAR

Partner: [Dansarena Nord](#)

81 participants

Throughout the world, some governments had introduced drastic measures against the COVID-19 outbreak, suspending many fundamental freedoms and rights until further notice. In this context, the friction between the proclaimed and the actual freedom of expression has grown. Criticism and undesirable information are targeted by new regulations in law against disinformation, especially on social media. Social distancing increases existing inequalities of representation and further restricts access to the public sphere. What can we do to give everyone a voice in today's context? How can we do this whilst protecting artists and their rights? This discussion was originally planned to take place during the IETM Tromsø Plenary Meeting.

30 APRIL



Screenshot of a digital Sámi Yoik curated by Sámi Lávdi in a video from Jamie Michael Bivard for Dansarena nord and IETM.

DIGITAL JOURNEY TO TROMSØ 2020

Partners: [Dansarena Nord](#) and [Vårscenefest](#)

372 participants

Lockdown measures taken by governments across the globe to contain the spread of COVID-19 forced us to cancel our [Spring Plenary meeting in Tromsø](#), initially planned from 30 April to 3 May 2020. However, our performing arts community needed more than ever to stay united. Our Digital journey to Tromsø gave our members and guests a taste of what we had planned for the Plenary and allowed them to get together – in a virtual space – around the theme Art and Activism.

This exceptional format was a unique opportunity for our community to both explore new ways of gathering in times of containment and keep the IETM spirit living remotely.

The programme included an opening Yoik led by Sami artists, a welcome word by the organisers, an inspiring keynote speech, an online networking activity in groups, as well as an informal Kodak-moment where we all raised our glasses and cups to the spirit of activism, solidarity and fellowship.

OTHER RESOURCES:
[FULL PROGRAMME](#)
[VIDEOS](#)



[Documentation, Publications and Resources](#)
 Produced in conjunction with
[DIGITAL JOURNEY TO TROMSØ 2020](#)

MAPPING:

- [Mapping of the performing arts in Norway by Melanie Fieldseth](#) This mapping commissioned by IETM explores the rich history of Norway and its independent performing arts scene. The publication discusses local changes in narratives and artistic practice, and examines structural issues and needed policy change. It also gives a look into Northern Norway and Sàpmi performing arts culture, its history of activism, and the need for further artistic plurality.

ARTICLES:

In the framework of the meeting, we commissioned a series of articles in order to bring in new perspectives on activism in the world of the performing arts:

- [Willing change in a world of many crises](#) Independent cultural worker and theatre critic Ragnhild Freng Dale explores activism in the performing arts and the opportunities it opens. From Yes Men to Nordting, she looks into different examples of political activism in the arts, with a focus on current movements in Northern Norway.
- [On Art and Activism](#) Israel Aloni argues that the lack of governmental support for artists has pushed them to pursue activism but contends that art ought to remain independent of the civil-political sphere.
- [In Search of Complexities: Documentary Theatre in Today's Russia](#) Anastasia Patlay talks about creating documentary theatre with Moscow-based company Teatr.doc.

08 MAY



Photo: © Meiying Ng

A NEW ECONOMY FOR THE ARTS – WEBINAR

Partner: [Dansarena Nord](#)

185 participants

Building on the discussion held during our previous [Advocate for the future of the arts](#) webinar on 3 April 2020, we reflected on how the current COVID-19 crisis might be an opportunity to rethink the economy of our sector and shift paradigms. After this period of destruction, rather than attempting to retrieve what the sector was before, we should collaboratively aim at constructing a new order of interaction and exchange. How can we now place artists and audiences at the center and build institutions around them? How can we shift our economy to more sharing models, focusing on processes rather than on products? How do we change the nature and conditions of funding towards reflecting the social role of the arts? How can we become less dependent on public sources? How to build bridges with other sectors to be stronger together? This discussion, originally planned to take place during the IETM Tromsø Plenary Meeting.

OTHER RESOURCES
VIDEO



27 MAY

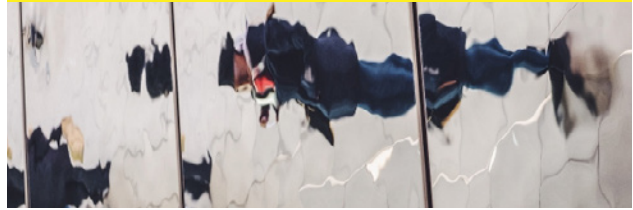


Photo: © James Kemp

PARTICIPATORY AND IMMERSIVE CREATION - MAY 2020 MEETING

38 participants

In recent years, participatory art practices and immersive projects have boomed while inclusion became a central topic to our sector and societies. In parallel, artistic practices have gained more and more attention through their political aspects, being part of demonstrations and movements without leaders and activating citizenship. Where do the two dynamics meet? What does it mean to include the public in a participatory way, giving them an active role, and when does that become a political act? What difficulties do we encounter in our experiences of creating or taking part in a participatory performance? What mistakes have we made and what can we learn from them?

In this fishbowl conversation, the IETM immersive creation group invited our members to listen to and share arguments and examples, in particular difficulties and failures, of participatory, inclusive and politically-engaged processes of creation.

28 MAY



IETM Members Venues Zoom meeting

IETM MEMBERS VENUES

An international online talk with IETM members running venues to discuss their respective situation in the current crisis and collectively look into the future.

On the agenda were:

- Challenges venues are facing today.
- Solutions to deal with those challenges.
- Needed action at the EU, national, regional and local policy levels to improve the situation.

24 JUNE



Corbusierhaus by Maciek Lukko, the original image was turned 90° to the right

SEASON CLOSING: STAYING UNITED AS AN INTERNATIONAL COMMUNITY

69 participants

Let's face it: no one expected a season like this! Already affected by budget cuts and defection of cultural policies at the end of 2019, the cultural ecosystem and the performing arts have been dealt yet another severe blow at the dawn of the twenties with the COVID-19 outbreak. Venues remained closed, cancellations succeeded each other, and the whole sector was casually invited to ride an unprecedented wave of digitalisation with little consideration of the value of the arts.

On the eve of an unusual summer break, we invited IETM members and guests to a season-closing online talk to assess how to keep supporting each other in the months ahead and start sketching the first lines of a new season that would, hopefully, herald a resilient future for our sector.

10 JULY – 1 SEPTEMBER



Photo: © Derek Thomson

GENERAL ASSEMBLY BY WRITTEN CONSENT

As physical events could not take place and in accordance with a Belgian Royal decree, the IETM 2020 General Assembly was held via written procedure. All the members who have paid their membership fee received documentation and a voting template form as well as instructions on how to proceed. Taking into consideration the European Summer holidays period, members had until 1 September to return their vote. The turn out was very good and the membership accepted the financial and annual report of 2019, the activity and financial plan of 2020 and the proposition by the board of directors of the appointment of board members and advisors of IETM.

1-2 OCTOBER



IETM Multi-location Plenary Meeting Poster

IETM MULTI-LOCATION PLENARY MEETING

824 participants from 62 countries

2020 allowed us to reinvent activities and explore new ways to network, communicate and connect across our membership and beyond. Most of our meetings moved online, our members hosted significant national and regional digital talks and our whole international community stayed united thanks to technology. But we did miss not meeting face to face and it was therefore time for us to reinvent international gathering.

On 1-2 October 2020, we invited the global performing arts sector to our very first Multi-location Plenary Meeting, which combined participation in both online and physical activities in twenty-two different locations in the world. In many ways it was as if 22 different IETM meetings and sessions were being held simultaneously, and in most cases, participants from anywhere in the world could attend any location.

In accordance with our on-going Rewiring the Network trajectory, we asked the sector a simple question: What matters now? This humble yet relevant theme allowed us to speak out and listen; to look at ourselves and open up to the world; to keep going and be subject to change. IETM Multi-location 2020 was an opportunity for us to reconnect in person, to go back to the roots of our network, and to collectively reclaim our pivotal place in designing a better future in a healing world.

IETM members were hosting organisers, in all the locations and they produced a very versatile programme on various topics around the meeting's theme. Some sessions were held on-line which enabled professionals from all over the world to digitally travel from one location to the other in real time. In other cases IETM members hosted physical meetings on location, where some sessions were live-streamed and other sessions held on-site with local and international participation.

61,8% of those answering the meeting's feedback questionnaire stated they could not have attended the meeting if it had not been for its digital dimension. 84,4% of respondents stated they had learned something new at the meeting. 97,2% stated their expectations of the meeting were fully or partly met.

The IETM Secretariat in Brussels produced three events which were broadcast to all the locations and made fully available to all, online. Those were:

- **What Matters Now? Opening Plenary discussion** After a warm welcome by the 22 locations of the Plenary, four speakers with versatile backgrounds triggered live and online, local and international conversations on What matters now?
- **IETM Pitchorama** A brand new IETM session showcased a series of 6 projects pitched by IETM members in 5-minute videos.
- **IETM info cell** An hour of valuable information on IETM's activities and projects, update on the policy and advocacy work, and introduction to the working groups of IETM.



IETM Multi-location in Milan 2020 Plenary Meeting,
photos: © Mauro Romanzi

Please visit the websites of each of the locations and study their versatile programmes:

- **Aarhus** The international project CAMP – Creative Agent Manager Producer, hosted several events streamed from Aarhus, Denmark, with the aim to enhance critical awareness of the role of the producer. Hosted by IETM member Lene Bang.
- **Avignon** focused on reconstruction of networking and international exchanges, dissemination and production in pandemic times. Held by IETM member Théâtre de la Massue – Cie Ezéquier Garcia Romeu in collaboration with La Manufacture, la Région Sud Provence-Alpes-Côte d'Azur and the city of d'Avignon.
- **Barcelona** hosted a session to build and strengthen bridges from Barcelona to Latin America; with speakers from Spain and various Latin American locations. Held by IETM members Nau Ivanow in collaboration with : Institut Ramon Llull, Catalan Arts – ICEC – Government of Catalonia, Red de Teatros Alternativos (España), Acción Cultural Española, Red Iberoamericana de Espacios Escénicos, Festival Grec de Barcelona and Iberescena.
- **Belgrade** The Art of Performing, vol. XYZ event dedicated to the unique experience of festival management hosted by IETM member Bitef Theatre.
- **Berlin** was hosted by our member LAFT – Association for the independent performing arts in collaboration with Performing Arts Programm Berlin as part of the 8th Get-Together of the Independent Performing Arts Industry, under the title WE'LL SEE WHEN WE SEE!? – Flexibilities of an Independent Arts Community
- **Budapest** was hosted by our member SÍN Arts and Culture Center in collaboration with IETM members from Budapest: Association of Independent Performing Artists, PLACCC Festival, Hodworks, Platform Cultural Association, Pro Progressione, Trafó House of Contemporary Arts. Three sessions were held around the topics of degrowth, sustainable touring and partnerships of artists and environmental organisations. In addition, participants could attend a performance.
- **Buzău** was hosted by IETM member Teatrul "George Ciprian" Buzău with the participation of our member Centrul Replika and the Creative Europe Desk Romania. The meeting presented two Creative Europe projects: Tele-Encounters and Festival of Love, dedicated to the impact of the internet, robots, and artificial intelligence on human relationships.

- **Hong Kong** was hosted by our member [Materialise](#), the sessions held focused on transcontinental relationships and on emergency, recovery and adaptation in Covid time under the title A new Deal in Asia-Pacific.
- **Ireland** was hosted by our members [Irish Theatre Institute](#), [Lian Bell](#), the [Theatre Forum](#) and [Tom Creed](#). Our Irish IETM community asked if connections and exchange have ever been more important than now and offered an open forum for exchange, to meet, discuss and learn from each other. In addition, attendees could watch the pitching sessions of International Theatre eXchange (ITX), created in partnership with Culture Ireland and Dublin Theatre Festival.
- **Istanbul** was hosted by IETM member [Theatre Cooperative](#), the session focused on how to build a culture of resilience in performing arts with focus on Asian, Middle Eastern and Eastern European countries.
- **Ljubljana** was hosted by IETM member [Glej Theatre](#) in collaboration with the [Slovenian Theatre Institute](#) and [MOTOVILA Institute](#). Focusing on challenges of socially engaged theatre and culture in the public space during and after the Covid-19 crisis, the meeting also offered several performances during an evening programme.
- **Melbourne** was hosted by IETM member [Xan Colman](#) (A is for Atlas/Dining Room Tales) with the participation of other local members. The event held was entitled [Common Ingredients – A digital dinner party with the world!](#)
- **Milan** organised by IETM members [Liv.in.g.](#), [Associazione Etre](#), [Fattoria Vittadini](#), [Progetto C.Re.S.Co.](#) and [Effetto Larsen](#) in collaboration with [La Fabbrica del Vapore](#). The gathering focused on reconnecting physically and strengthening the relationship between Italian IETM members as well as with the international community and offering non- IETM members to step into the local IETM community. Various practices and new models were shared, updates provided on opportunities and new programmes and participants had the opportunity to attend a performance.
- **Montreal** was hosted by IETM member [Nadère Arts Vivants](#) in association with [Camp](#) and in partnership with [Conseil des arts et des lettres du Québec](#) and [Conseil des arts de Montréal](#). The meeting offered a dialogue between artists and presenters on what drives them and the ways to approach the current reality of creation, production and dissemination. A Canadian version of the IETM Newsround was also presented.
- **Munich** was hosted by IETM member [Rat & Tat Kulturbüro](#). The meeting offered a round table about the current situation and a workshop on contracts for the independent scene.
- **Prague** was hosted by IETM member [Tanec Praha](#) in collaboration with [Ponec – Dance venue](#). The meeting entitled “What matters now in Central Europe?” focused on the differences, comparison and similarities between neighbouring countries, in conversation with representatives from the independent performing arts sector in Visegrad countries. Participants could also attend a performance in the first evening.
- **Riga** was hosted by IETM member [New Theatre Institute of Latvia](#) in collaboration with [Gertrude Street Theater](#). The organisers contemplating the theme of What matters now?, looked towards their neighbours and asked “if travelling is not realistic towards the west (and the rest) – how can we strengthen and build stronger corporations here? How can the Baltics become an established platform that is known in the world?” In addition the meeting dialogue performances were on offer.
- **Scotland** was hosted by IETM member [The Work Room](#). Participants were offered a Zoom social informal meeting with old and new fellow Scottish IETM members, as well as a joint interactive Walk and Talk around Scotland.
- **Sydney** was hosted on the Wangal Land, Eora Nation by IETM member [Pippa Bailey](#) in collaboration with [Theatre Network NSW](#) and with the support of [Legs on the Wall](#). The meeting offered its own version of the IETM Opening Plenary, with three local provocateurs exploring What Matters Now?
- **Yokohama** was hosted by our member [PARC – Japan Center](#), [Pacific Basin Arts Communication](#). The session explored the next step of a TPAM Fringe open-call program with local participants and international attendees.
- **Zagreb** organised by IETM members [POGON – Zagreb Centre for Independent Culture and Youth](#). A local hub was set up for the performing arts community to meet and exchange.

Documentation and Resources

PROGRAMME

IETM SECRETARIAT BRUSSELS:

- **Multi-location recordings**
- **What Matters Now? Plenary discussion** After a warm welcome by the 22 locations of the Plenary, four speakers with versatile backgrounds triggered live and online, local and international conversations on What matters now?
- **IETM Pitchorama** This brand new session showcased a series of 6 projects pitched by IETM members in 5-minute videos
- **IETM info cell** An hour of valuable information on IETM's activities and projects, update on the policy and advocacy work, and introduction to the working groups of IETM.

AVIGNON

- **IETM Avignon after movie** With around 40 participants, the local meeting in Avignon was faithful to the spirit of IETM and included an intensive, participatory and festive programme.

BUZĂU

- **Creative Europe Projects Presentation: Tele-encounters and Festival of Love** This online session was dedicated to the launch of two Creative Europe projects: Tele-Encounters: Beyond the Human, which explores the integration of the Internet, robots, and AI technologies in the arts, and Festival of Love, an interdisciplinary project involving activities within the fields of music, theatre and dance, linked by the theme of "love".

HONG KONG

- **A new deal in Asia-Pacific: emergency, recovery and adaptation** A regional conversation in two parts which looked at how Covid-19 was dealt with in Asia-Pacific (APAC) in terms of emergency response and how this would impact our sector.
- **Trans Asia Express** A tour through Asia-Pacific (APAC) contemporary creations following topical threads, possibly with calls to collaboration.
- **Windows into Europe** A quick tour of European presenters, each focusing on a particular aspect of their work.

MILAN

- **IETM Milan report** This report summarises the key findings and discussions held during IETM Multi-location in Milan.
- **IETM Milan pictures** IETM Multi-location in Milan aimed to reconnect live and strengthen the relationship between Italy, IETM and the international community.

RIGA

- **IETM Riga report** IETM Riga focused on inviting colleagues, non-members, artists, devoted audience and citizens to join the conversation as participants envisaged a "recentring" of Europe towards the East.



Thanks to the online part of the meeting the international dimension was stronger. Good choice under the current circumstances

Excellent, worked for me, worked for the planet

I liked it a lot! Of course, I also like travelling to a different country and meeting people in flesh and blood – there's an aura to it that cannot easily go away. But this hybrid format does increase accessibility and can also boost the visibility of IETM. I have a feeling more people found out about IETM and the Plenary this way than during a "normal" Plenary. Moreover, this format gave us the chance to feel part of a global community. It was like feeling the pulse of the contemporary performing arts worldwide.

I wanted to learn more about IETM and thought the sessions were very interesting and thought-provoking.

The IETM Multi-location Plenary Meeting and connectedness with various member cities was a great intervention and opportunity for digital mobility.



24 OCTOBER

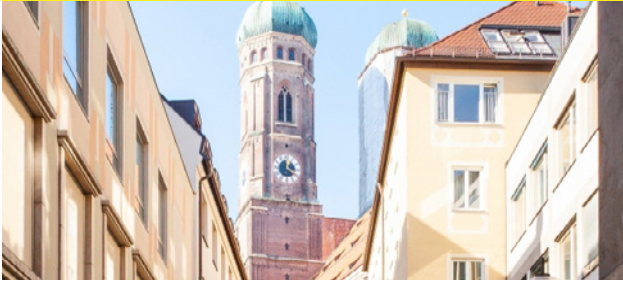


Photo: © Dmitry Anikin

ON THE ROAD MUNICH 2020

Partner: [Meta Theater Munich](#)

82 participants

In Autumn 2018, [IETM Munich](#) gathered 468 performing arts professionals from across the globe for lively discussions around the theme *Res Publica Europa*, with a special focus on diversity, participation and the future. A lot changed between then and 2020, the face of the world was literally transformed by COVID-19, and the need to look at these topics afresh brought us new insights, especially in light of the pandemic.

Two years later, in partnership with Meta Theater, we took the discussion back to Munich to assess the impacts generated by the Plenary, discuss current challenges faced by the German performing arts community and collectively look into the future. The day was devoted to discussing, networking and sharing ideas in an informal setting.

To ensure equal access to the event, the meeting was held in a hybrid format, meaning that online participants were able to take part digitally in all the working sessions held physically in the Pasinger Fabrik in Munich.

Resources:

REPORT

- [IETM On the Road Munich 2020: Summary report](#) This short report produced by our local partners Meta Theater summarises the proceedings and key findings of our On the Road meeting in Munich, its conclusions and further items to be discussed and developed.

OTHER RESOURCES
[Programme](#)



2-3 DECEMBER



Photo: © Colm Hogan

SATELLITE GALWAY 2020

Partners: [Theater Forum](#), [Galway 2020 European Capital of Culture](#), [NUI Galway](#)

122 participants

This online Satellite Meeting tackled one of the most urgent topics of our time: Climate Action. It explored relationships between artists, the arts ecosystem and the planet, and took place in many homes, offices and arts spaces around the world.

Through a digital programme of speeches, working groups, conversations and engagements with artists, we investigated how to adapt and limit the damage being done and to work together to examine practical and philosophical responses to imagine an ecology fit for the future. And we identified the actions we must take for the performing arts ecosystem to be sustainable.

Everyone who attended the online Satellite Meeting experienced something of Galway with its powerful sense of place and the art it inspires. Our online Artistic Programme came from Galway on Ireland's Atlantic coast, tracing the interplay between landscape, climate and culture, and remains available to watch [on demand](#).

Resources:

REPORT

- [Climate action and the performing arts](#) This report presents some of the reflections and discussions on the relationships between performing arts and climate action held during the digital IETM Galway Satellite Meeting in December 2020. Specifically, it features some inputs, tools and experiences of experts in greening performing arts, as well as activists and advocates from outside and inside the arts scene who gathered at the meeting.

OTHER RESOURCES
[Seminar programme of Satellite Galway](#)
[Artistic programme of Satellite Galway](#)



OTHER SOURCES:

- **Preliminary notes by Ben Twist, Creative Carbon Scotland**
As a preparation for the Satellite, we kindly asked all participants to read the preliminary notes prepared by Ben Twist from Creative Carbon Scotland to define the terms that would be explored during the meeting and put the conversation into perspective.
- **Ganga Shreedhar's speaker presentation** This presentation on Climate Change and the need for collective action was used by Assistant Professor Ganga Shreedhar of the London School of Economics during the Contextualisation session of the Satellite.

8 DECEMBER



Photo: © luciadong

PARTICIPATORY AND IMMERSIVE CREATION - MAY 2020 MEETING

35 participants

IETM's Participatory and Immersive Creation group aims to provide a space for members to tackle central issues we have in creating, presenting and producing participatory and immersive work.

What does freedom look like in an immersive or participatory experience? How do we make immersive and participatory work that reflects many voices and a shared narrative, rather than the story of the individual artist? What difficulties do we encounter in our experiences of creating or taking part in a participatory performance? How do we frame and define our work when it comes to funding? These were some of the questions that were discussed at the group's December meeting

MEMBERS REGIONAL AND NATIONAL MEETINGS IN 2020 DUE TO COVID-19

During COVID-19 crisis our members have gathered online to connect and talk about their status, challenges and solutions regarding the impacts of the pandemic. These meetings have been with a general focus as well as a regional and national focus.

Here is a list of the meetings which were organised through IETM:

- **20 March** 1st Members meeting at the beginning of the COVID crisis
- **26 March** UK members meeting
- **2 April** Netherlands members meeting
- **3 April** Nordic countries members meeting
- **7 April** Spain members meeting
- **8 April** Germany and Austria members meeting
- **9 April** Italy members meeting
- **9 April** Baltic region members meeting
- **14 April** Ireland members meeting
- **14 April** Central and Eastern Europe members meeting
- **15 April** Portugal members meeting
- **21 April** Ireland members meeting
- **23 April** North America members meeting
- **29 April** Portugal members meeting
- **4 May** France members meeting
- **5 May** Central and Eastern Europe members meeting
- **6 May** Spain members meeting
- **8 May** UK members meeting
- **13 May** France Members Meeting
- **14 May** Central and Eastern Europe members meeting
- **21 May** Ireland Members Meeting
- **27 May** Iberian Peninsula members meeting
- **28 May** Netherlands members meeting
- **10 June** Baltic region members meeting
- **16 June** Ireland members meeting
- **19 September** Iberian Peninsula members meeting

Projects

Each year IETM initiates its own projects and takes part in projects organised and led by other organisations.

These are the projects of 2020:



REWIRING THE NETWORK

Together with IETM's partner coordinator [Idea Consult](#), IETM members took part in a year-long journey to collectively engage in envisioning a transition into a more sustainable future for the network and for the performing arts from an artistic, social, economic, ecological and human point of view. The results of this project were accumulated in this [final report](#) and will be used as part of the development of IETM's vision and future strategy. Two large events were complementary to this project; The first event took place [on 19 May](#) and the second was held [on 5 November](#).



SHIFT PROJECT

The SHIFT project aims to provide training and skills to cultural leaders, working together and creating paths, in order to face global challenges, such as climate change, gender equality and inclusion of minorities. It seeks to contribute to a better and more sustainable future for all as recognised in the UN Sustainable Development Goals (SDGs). The partners of this project will produce online manuals and guidelines on the following themes:

- Cultural Leadership
- Environmental Sustainability
- Gender and Power Relations
- Inclusion

IETM is the leader on the [Gender and Power Relations](#) work package and contributes to the branches on Climate Change and Inclusion.



CULTURAL RELATIONS PLATFORM

This EU-funded project is designed to support the EU to engage in international cultural relations with the main objectives of:

- Providing policy support on international cultural relations;
- Supporting cooperation among cultural and creative sectors;
- Strengthening communities and networks of cultural practitioners.

The Cultural Relations Platform is led by the Consortium of the Goethe Institut (the project leader), IETM, European Cultural Foundation and Siena University.



EUROPE BEYOND ACCESS

Europe Beyond Access is a transnational project supporting innovations from disabled artists in theatre and dance across Europe. It is Europe's largest Arts and Disability programme, 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. IETM supports Europe Beyond Access as a Dissemination Associate partner.

Perform Europe

PERFORM EUROPE

Perform Europe is a pilot scheme funded by the European Commission. Its aim is to support experiments to make touring of performing arts works in Creative Europe countries more sustainable and inclusive. The project is an 18-month journey, which includes a research phase, testing a grant-giving programme, and designing policy recommendations.

Perform Europe is a result of IETM's joint proposal, co-created together with European Festivals Association, European Dancehouse Network, Circostrada and Ideaconsult, in response to the European Commission's [open call](#) for tenders to support the cross-border circulation and digital distribution of performing arts works. IETM, as the consortium leader, stirred the application process. The consortium won the tender, and we started implementing the pilot scheme at the end of November.

“ With Perform Europe, we get a chance to put environmental concerns at the centre of international touring, to include all those who belong to the performing arts sector, to embrace the many diverse regions of Creative Europe countries and to celebrate artistic excellence. ”

Ása Richardsdóttir, Chair of the Perform Europe Consortium
& Secretary General of IETM - International network for contemporary performing arts

Publications



ARTS IN RURAL AREAS

by Fernando García-Dory, Piotr Michałowski and Laura H Drane

This new Fresh Perspectives highlights the valuable contribution contemporary arts have in non-urban areas and brings the views of three experts on sustainable ways to improve conditions for artists working in those areas. It also highlights several examples of best practices, centres and on-going projects in rural areas, many of which are led by IETM members.

This publication was commissioned in the context of a joint advocacy project IETM launched together with Culture Action Europe, the European Network of Cultural Centres and Trans Europe Halles to raise the visibility of culture happening in territories beyond urban centres. The first part of the publication is a position paper co-authored by the four networks detailing how to ensure the recognition of non-urban culture at a policy level.

Keywords: Cultural Policy, European Union, Rural, Sustainability



PERFORMING ARTS IN TIMES OF THE PANDEMIC: STATUS QUO AND THE WAY FORWARD

by Elena Polivtseva

At the dawn of lockdown measures taken by governments across the globe, we have circulated a survey among our members to get a grip on how the new reality has affected them so far. Based on the key findings of the survey, this report outlines the situation on an international scale, identifies the most burning needs of the sector in times of the pandemic and presents an overview of governments' responses to the COVID-19 crisis. The report concludes with policy recommendations intended for EU, national and local authorities.

Keywords: Advocacy, Cultural Policy, European Union, Funding, Status of the Artist, Sustainability, Working Conditions, Worldwide



THE PERFORMING ARTS IN NORWAY

by Melanie Fieldseth

This mapping commissioned by IETM explores the rich history of Norway and its independent performing arts scene. The publication discusses local changes in narratives and artistic practice, and examines structural issues and needed policy change. It also gives a look into Northern Norway and Sàpmi performing arts culture, its history of activism, and the need for further artistic plurality.

Keywords: Activism, Mobility, Partnerships



LIVE IN ARTS IN THE VISUALISING WORLD

by Elena Polivtseva

Global lockdown measures have generated a wave of digitalisation, and the performing arts have undoubtedly been pulled in with it. As it is not that obvious for the live arts to jump from the real life domain to the Internet, we need to ask ourselves: what does this mean for the future of our sector? Based on the key findings of a short but effective survey we circulated among IETM members, this report compiles 7 key points covering the concerns with digitalisation and how to go about it effectively. It attempts to inspire the further debate on the digital presence of the live arts and puts forward a few policy messages on how to reconcile live arts and the digital world, amidst the social distancing times, and, of course, beyond.

Keywords: Advocacy, Cultural Policy, European Union, New Technologies, Status of the Artist, Sustainability, Working Conditions, Worldwide

REWIRING THE NETWORK

As part of our major Rewiring the Network project, IETM published a series of blog posts in which we explore the past, the present and the possible futures not only for our network but also for the performing arts sector as a whole, through the prism of sustainability.



REWIRING THE NETWORK (FOR THE TWENTIES): THE BLOG POSTS SERIES

by Joris Janssens, Martina Fraioli
IDEA Consult
and Delphine Hesters
Independent researcher, advisor
and facilitator

In this series of blog posts we looked back on the history of international networking, and on the pressures and (sometimes weak) signals of hope in our current situation. We did so on the basis of a survey of IETM members. After mapping the current situation, we came together on 19 May 2020 with 140 members in a [large online brainstorm](#). There we started to design our preferred future business models and values for the performing arts sector.

Keywords: Cooperation and Development, Creative Industries, Environment, Evaluation, Sustainability, Working Conditions



REWIRING THE NETWORK EPISODE 4: DESIGNING SUSTAINABLE FUTURES FOR THE PERFORMING ARTS

by Joris Janssens and co-author Martina Fraioli
IDEA Consult

This fourth and final blog post, highlights the results of the 19 May brainstorm, and briefly hints at what the next phase of the project will look like.

Keywords: Sustainability, Value of Arts, Worldwide



REWIRING THE NETWORK EXECUTIVE SUMMARY

Authors: Joris Janssens, Delphine Hesters,
Martina Fraioli IDEA Consult,
edited by Elena Polivtseva IETM

This publication summarises the major key points of the report, highlighting results, and recommendations for policy making of Rewiring the Network project.



IETM ANNUAL REPORT 2019

The last year before the twenties was for sure a special one, filled with exciting activities that allowed us to travel the world together while giving birth to significant partnerships and new projects. From the UK to Croatia, from Italy to Russia, from Greece to Portugal all the way to Belgium, our events brought our performing arts community together in different contexts to exchange ideas, meet international peers and discover local performing arts works in an informal setting that is typical of our network. In addition to commissioning publications that are relevant to the performing arts and contributed to the development of our sector, we also engaged in new projects and led significant advocacy campaigns to defend the value of the arts and culture in today's rapidly evolving world.

This report presents a comprehensive overview of all our activities, events, publications, projects and advocacy actions that happened in the course of 2019.

Keywords: Advocacy, Communication, Marketing, Evaluation, Funding, Governance, Inclusion, Mobility, Status of the Artist, Working Conditions



IDEA: INCLUSION, DIVERSITY, EQUALITY, AND ACCESSIBILITY

*Essays by Israel Aloni, Clara Giraud and Jo Verrent, Dianne K. Webb, Jesper de Neergaard, Pippa Bailey, Matteo Lanfranchi
Mapping by Vassilka Shishkova*

Inclusion has always been at the core of IETM values. In 2018, amidst the rapidly changing world and raising awareness of our members, we worked on a strategy to advance Inclusion, Diversity, Equality and Accessibility (IDEA) within our network and promote those values in the performing arts at large. However, being inclusive is a constant process. This publication sheds some light on the different IETM events and publications which brought attention to the topic, and gives voice to six IETM members who each in their unique way describe their stance on inclusion and give us ideas to think about on where the network should be heading in the coming years.

Keywords: Disability, Ethnic, Diversity, Gender, Identity, Inclusion, Status of the Artist, Working Conditions, Worldwid



CLIMATE ACTION AND THE PERFORMING ARTS

by Natalia Skolczylas

The performing arts scene is ever more involved in reflecting on how to initiate a better sustainable artistic production, as well as on its possibilities to be a vehicle for spreading the awareness on topics related to environmental sustainability. This report presents some of the reflections and discussions on the relationships between performing arts and climate action held during the digital IETM Galway Satellite Meeting in December 2020. Specifically, it features some inputs, tools and experiences of experts in greening performing arts, as well as activists and advocates from outside and inside the arts scene who gathered at the meeting.

Keywords: Climate, Cooperation and Development, Economy, Environment, Business Models, Mobility



THE MOMENT FOR CHANGE IS NOW: COVID-19 LEARNING POINTS FOR THE PERFORMING ARTS SECTOR AND POLICY-MAKERS

*by Elena Polivtseva
With contributions by Ása Richardsdóttir and Delphine Hesters*

This report explores how the performing arts sector has been adapting to the pandemic and attempts to identify some of the interesting solutions for survival which should be scaled up and brought into the post-pandemic future. It also provides recommendations to policymakers on how to support the sector today, in the near future and in the longer term, and how policies and funding programmes should be reexamined in light of the COVID-19 crisis. The publication is a quick look back over the past several months, a snapshot of what we have learned so far, and an attempt to imagine a better future.

Keywords: Advocacy, Audience Development, Connections, Cooperation and Development, Cultural Policy, Funding, Status of the Artist, Sustainability

Communication

IETM's main communication objectives are to promote information about our activities and to disseminate their outputs and expertise on the topics covered, as well as to diffuse professional opportunities and projects relevant to our membership. We are committed to advocating the value of the arts and culture, reaching out to policy-makers and other sectors, operating beyond the arts field.

IETM's main communication objectives are:

- To promote information about our activities;
- To disseminate their outputs/ evaluation and expertise on the topics covered;
- To diffuse professional opportunities and projects relevant to our membership.

Our website is the network's main communication tool but we are very active on other channels as well to facilitate both internal and external communication:



Mailings

We regularly send mailshots to our members keeping them informed of our latest activities. These mailings can either be addressed to the whole membership or to specific groups, such as members registered for one of our upcoming events. We also regularly send out emails to specific external target groups, such as policy-makers, representatives from Creative Europe Desks and partner networks, to inform them of our activities and invite them to promote them further.



Newsletter

We issue a comprehensive monthly newsletter to our members and a condensed one to the general public, in which we include all the latest activities of IETM, EU policy news, ongoing partnerships and projects, and new members who joined the network. We also advertise the latest members news and forum posts in the newsletter to ensure maximum visibility for our members' contributions.



Themes blog

Our themes blog is a stream of content generated or created by both IETM staff and our members, which puts in focus the subjects we consider essential in the contemporary performing arts today through articles, reports and other documentation material.



Forum

IETM's forum is a closed space where all members can engage directly with other members on any topic they find relevant. This can range from a call for contributions, hosting a local or national talk, asking for professional advice, looking for partners, finding travel buddies to attend one of our events, etc. The more contributions our members make within the forum, the more answers they receive from the community.



Members news page

Our members news page is an open space where our members can post the latest news about their activities such as calls for contributions, job opportunities, calls for residencies, workshops or festivals, etc. Ongoing calls are promoted on our social media channels and advertised in the newsletter.



Social Media

We are mostly active on Facebook (17700+ followers at the end of 2012), Twitter (9000+ followers) and Linked In (2700+ followers). We also have an Instagram (1900+ followers) account, which we are currently using for more informal publications about the network, but we aim to make it more active regarding the promotion of our activities in the near future. Our social media channels are not only the best way to stay updated on our latest activities but also to find out about what EU and global institutions and partner networks are up to.



Press relations

We have an active partnership with HowlRound, a US-based platform for theatre, which includes joint commissioning of articles in the framework of upcoming plenaries and satellite meetings, as well as live streaming IETM's key sessions. Over 2020, we also enhanced our collaboration with the International Arts Manager Magazine and have been frequently featured in various other media.



Other communication material

As part of our communication, we also share pictures, recordings and live-streams of our meetings, surveys to get our members input on sector-specific topics and campaigns in which we are taking part.



A new IETM website is in the works

Over 2020, we worked on the design and development of a new IETM visual identity and online platform, which will be released in mid-2021. The new IETM website aims to be more user-friendly and to offer more features to our members in terms of partners' search, connectedness, online engagement and activity promotion.

Advocacy

The advocacy work of IETM throughout 2020 was marked by the COVID-19 crisis. This made us shift our advocacy efforts towards two goals: 1) short-term: demanding immediate support for the cultural sector at all levels; 2) long-term: identifying the most crucial issues which will determine the post-covid future of the arts sector and contributing to the shaping of the right policies and measures. The pandemic reality has revealed a lot of long-standing challenges in the socio-economic situation of artists and cultural workers, and we aspired to use the crisis situation as an opportunity for bringing these issues to the forefront of policy-makers' agendas.

We closely followed the developments at the EU level, reacted with visionary statements, letters and detailed policy papers. We flagged our members regarding the most significant EU initiatives and measures. Moreover, we were in a close dialogue with our members in regard to their national situations, allowing for an exchange of best practices in advocacy among them. We have also been endorsing our members' actions at national and local levels in support of the art sector in particular countries.

The advocacy work we have been doing was both on behalf of our membership and the wider performing art community and within campaigns in support of the entire cultural sector, initiated by large groups of cultural networks and associations.

Here are some of the advocacy actions IETM undertook in 2020:

[Rescue the Arts: Plea to national governments and campaign #RescueTheArts](#)

Written by IETM and co-signed by [Circostrada](#), [European Theatre Convention \(ETC\)](#), [IN SITU](#), [European Dancehouse Network \(EDN\)](#), [European Festivals Association \(EFA\)](#) and [Trans Europe Halles \(TEH\)](#) the plea was translated into 12 languages and widely distributed throughout Europe and beyond by the IETM membership. We called on national governments and the EU to take the following measures:

- Grant artists and cultural professionals access to unemployment payments and social benefits, and compensate for their losses caused by the COVID-19 crisis.
- Support culture and the arts through the EU Coronavirus Response Investment Initiative .
- Create emergency and hardship funds for the cultural sector, outside of existing budgets of cultural ministries and art councils. Such instruments must be formed of finances from other budget lines specially dedicated to mitigating the consequences of the COVID-19 crisis.
- Apply flexibility to all existing funding schemes, allowing beneficiaries to decide whether they should postpone, cancel or transform activities, or extend the cycle of the funded project.
- Augment investment in culture and the arts in 2020 and beyond, aiming at their revival and sustainability.
- Preserve the internationalisation budgets, as they are crucial for the capacity-building and development of the local artistic scene.
- Initiate a far-reaching debate on the current nature of the status of the artist with a view of ensuring sustainability of artists' careers, practices and activities, as well as artists' freedom of expression, social and financial recognition, and individual well-being.
- Explore the possibility of introducing a universal basic income to protect people from future crises and force-majeure situations.
- Integrate culture and the arts in economic and social regeneration and future-transformation strategies, recognising their tremendous value for the well-being of citizens, as well as their power to unite people, even in times when it is impossible to commune.

Evidence-based advocacy

The Plea to national governments was nourished by [our report](#) on the immediate impact of COVID-19 on the performing arts sector. The report was based on a survey we circulated among our membership. The responses proved that the international artistic community has been showing enormous solidarity and creativity dealing with the challenging reality caused by the COVID-19 crisis.

We have also tried to react effectively to the growing trend among policy-makers to stimulate digitalisation of the live arts in the times of social distancing. Through a short survey, we created a snapshot of our members' views on the relevance, opportunities and challenges related to the digital shift. The conclusion was that the digital world offers enormous opportunities, but there is a need for a highly nuanced approach to transferring performing arts to the virtual domain.

National realities

When the EU Coronavirus Response Investment Initiative (CRII) was announced, we provided our members based in the EU (including the UK) with a [template letter](#) to address national governments and a list of their national and regional Managing Authorities handling the Investment Initiative.

Advocacy for the support to the cross-border cultural cooperation

There have been numerous worrying developments and trends emerging and escalating during the pandemic, and one of them was turning national budgets for international cultural cooperation into hardship funds or cutting them altogether. With borders closed and future being uncertain, many funders assumed the internationalisation of the arts as a low priority. In this regard, we have written a letter to the European Commission President Ursula von der Leyen, stressing that as Creative Europe, the EU programme for culture, is a unique tool to enhance the pan-European cross-border cultural cooperation, its budget needs to be considerably increased.

We helped to coordinate a [letter](#) signed by 45 renown cultural figures (among which are performance artist Marina Abramović, singer-songwriters Björk and MØ, dance choreographer Anne-Teresa De Keersmaeker, film directors Agnieszka Holland, Jean-Pierre and Luc Dardenne, and more). The letter urged the EU institutions to increase the budget of Creative Europe.

We took active part in designing several campaigns and open letters coordinated by Culture Action Europe and co-signed by more than 100 European and international cultural networks and associations. These letters and campaigns addressed the necessity for a significant EU support to the cultural and creative sectors, as well as integrating culture in the national plans of recovery.

We endorsed the letter by More Europe "[Culture in EU's external relations](#)", highlighting the values and issues related to international cultural relations in light of the COVID-19 pandemic and putting forward a set of recommendations on how to ensure that international cultural dimension is embedded in the EU policies as one of the important priorities.

European Framework for Working Conditions of artists and cultural professionals

In 2020, one of IETM's priorities was bringing working conditions in the cultural sector to the forefront of policy-makers' priorities. We actively contributed to the Panteia's [Study on the status and working conditions of artists and cultural and creative professionals](#) commissioned by the European Commission.

We launched the advocacy for setting up a European Framework for working conditions of artists and cultural professionals. Such a framework would be a set of principles, which would trigger legislative and non-legislative activity at the EU and member states level aimed at improving multiple aspects of working conditions of artists and cultural professionals, such as social security, taxation, contracts, wages, mobility, among others. Such a framework is meant to stimulate member states to exchange best practices and follow up on each other's progress in the field.

We organised a meeting with Mariya Gabriel, Commissioner for Innovation, Research, Culture, Education and Youth, on 4 June, to discuss the current situation in the performing arts sector. One of the topics on the table was the idea of designing the Framework.

In September, we published a [Policy Statement on the Culture Recovery of Europe](#) where we put forward six essential issues relevant for the recovery of the cultural sector. Particular emphasis was put on the urgency to set up a European Framework for Working Conditions of artists and cultural professionals.

This issue gained support by many other cultural networks and associations and Members of the European Parliament. On 17 September, the European Parliament passed a [Joint Motion for a Resolution on Culture Recovery of Europe](#). All of the six points raised in our Policy Statement were taken on board. A recommendation to establish a European Framework for Working Conditions in Cultural and Creative Sectors and Industries was a significant point of the document.

We continue to follow-up on this matter and undertake various actions to push the idea of the Framework forward.

European Theatre Forum

The “[European Theatre Forum 2020: European Performing Arts in Focus](#)” was held for the first time in November. IETM has been one of the 12 Consortium members, which were behind the preparation of the Forum. Ása Richardsdóttir, Elena Polivtseva and Jeffrey Meulman represented IETM within the Consortium. Their contribution was the organisation and moderation of the Social Dimension series of sessions and co-creation of one of the main sessions of the event on working conditions in the performing arts. As a member of the Forum’s editorial team, Elena Polivtseva was one of the leading writers of the [Dresden Declaration](#), the main policy paper of the Forum. The European Theatre Forum is meant to become a European platform for discourse, exchange, networking and policymaking. It aims at making visible and promoting the importance of theatre and performing arts in Europe. The Consortium continues regular meetings, and IETM remains an active part of it.

SPEAKING ENGAGEMENTS

Each year, IETM is asked to speak and take part in dialogues on diverse topics. Here is an overview of the speaking engagements we delivered in 2020:

- **3 April** [Immunity of the Arts](#) organised by Dutch Culture
- **8 April** [COVID-19 Special Series Arts](#) Council Malta lab: Shifting Online
- **28 April** [The future of Performing Arts and Culture in Europe after the COVID 19 Crisis](#) organised by Omnium Cultural
- **28 May** [Possible Future\(s\) of Creative Economics](#) organised by Trans Europe Halles and Cumediae
- **10 June** [Liberties in Lockdown](#) organised by the European Libreal Forum
- **12 June** Culture Action Europe [Annual General Assembly](#)
- **13 June** [Europe My Home: New horizons to rethink transnational cooperation](#): organised by Art Lab
- **1 July** [Webinar: Tapping into Collectivity](#) organised by Art Council Malta
- **25 August** [The Local Global Model how the current ways of working change our practice going forward](#) Edinburgh Fringe Society
- **26 August** [ISPA series at the Fringe – Courage](#)
- **1 October** [8th Industry Get-Together: WE’LL SEE WHEN WE SEE!? – Flexibilities of an Independent Arts Community](#) organised by LAFT Berlin
- **8 October** [Future perspectives for culture in resilient cities online forum](#) organised by Eurocities
- **8 October** [Danish Producers Association launch](#)
- **14 October** EUNIC Public Online Debate: Culture and the Sustainable Development Goals: Where Are We Now?
- **15 October** Re-imagine International-Europe: Australia Council for the ARTs
- **11 -13 November** [European Theatre Forum](#)
- **17 November** [ELIA Shift Environmental and Gender Relations seminar](#)

Membership

At the end of 2020, IETM members totalled around 497 across more than 45 countries worldwide, with a vast majority located in Europe. 19% of our members are freelance / self-employed professionals; an increase of +4% compared to 2019.

The diversity in type and size of organisation remained stable compared to previous years. IETM represents a variety of cultural players in the contemporary performing arts field, be it in education, production, presentation, curation, promotion, support or research. Keeping a broad geographic coverage and a balance of members in terms of size and type of organisation, is an important element of our membership strategy. To strengthen that element further, the Secretariat started working on two new programmes in 2020, an IETM Guest Membership Programme and IETM Global Connect, a programme created with and supported by IETM associate members. Both programmes were launched in the first part of 2021.

Our members actively contribute to the development of the network, whether by contributing to our publications with their input and expertise, answering surveys to assess and help us improve our activities or helping us design and share our advocacy campaigns. We strive to significantly engage with our members, whilst ensuring that we adapt to the membership's needs and wishes in order to build a healthy, relevant network with and for the members.

Some of our activities are also open to non-members: all IETM events are for instance open to non-member participants, and non-members can also actively contribute to IETM's publications and access any research paper or report produced by IETM digitally, free of charge. In 2020, participation by non-members increased considerably as we decided to keep most of our events free and open to everyone.

The full list of IETM members is accessible at all times [here](#).

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Agency for Culture and Palaces, Denmark; Australia Council for the Arts; Arts Council England; Arts Council Ireland An Chomhairle Ealaíon; Belfast City Council; British Council; Canada Council for the Arts; Creative Scotland; Chancellery of Austria; DG Artes Direção-Geral Das Artes, Portugal Institut Français; Malta Council for Culture and the Arts; Performing Arts Fund NL; ONDA – Office national de diffusion artistique; Pro Helvetia Fondation Suisse pour la culture; Swedish Arts Council; Wales Arts International / Arts Council of Wales.