



IETM

ANNUAL REPORT 2021

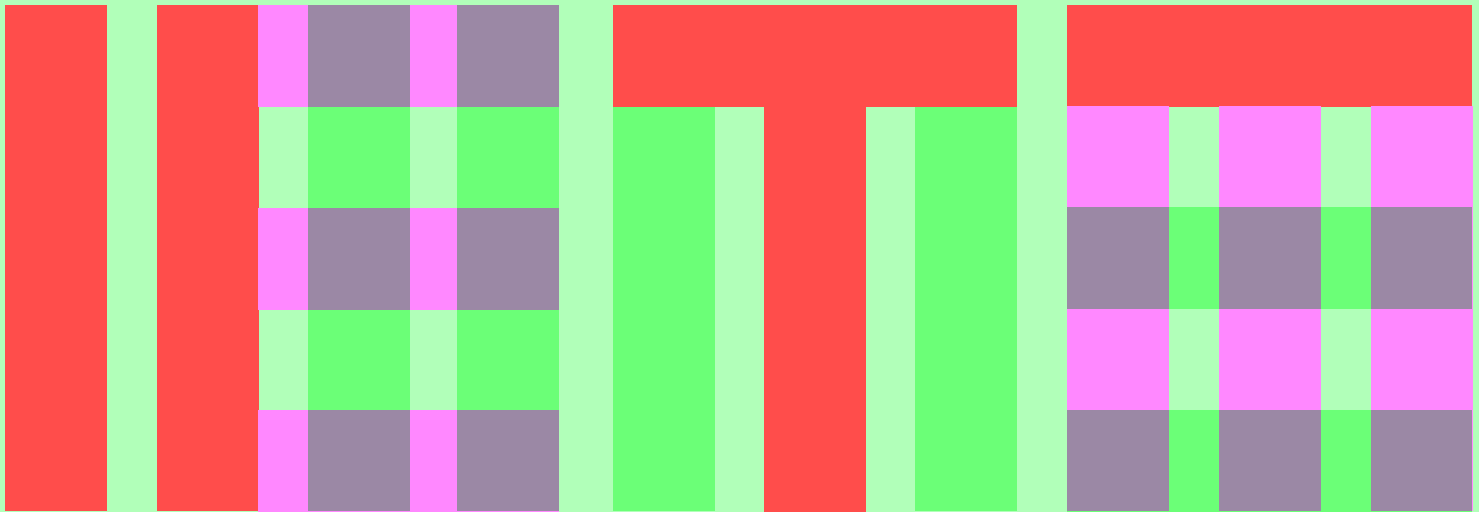


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FOREWORD BY SECRETARY GENERAL

Spending months behind a mask and confined to my home was not a dream come true. On the contrary, it was often lonely, frustrating and not what I signed up for.

Belonging to a network and believing in the beauty of sharing, caring, exchanging, and learning - which networks as ours give - is a special privilege, and it requires ongoing connection and dialogue.

Being a networker at heart, doing so in the Zoom realm was different. But what I learnt and started to appreciate was that online events and conversations enabled us to invite and include many more, many new and many who are not in the position to join us on site.

A shift has happened. Our onsite meetings will continue to be our core networking flagships, but we will pay more attention to those who cannot attend, seek stronger global connections and offer projects to our members and the sector which enable direct long-term engagement. And, we will continue to utilise the online realm for our joint learning processes.

Thanks to the resilience and strong commitment of the IETM team and network, 2021 enabled over 400 participants at our Lyon and Girona meetings and launch and launch two new programmes, both of which have inclusion at heart - Global Connect and our Guest Membership Programme. Last but not least, we had the opportunity to lead and take part in two large collaborative projects; namely the Creative Europe sector wide pilot Perform Europe and SHIFT- Shared Initiatives for Training.

Perform Europe has been a ride, an 18-month experimental journey which allowed the consortium behind the project to research and test new models on how to make cross board collaboration more inclusive, sustainable, and geographically balanced across the 41 countries of Creative Europe. Doing something for the first time, as we have done with

Perform Europe, is exciting, exhausting, humbling, and rewarding in equal measures. We made many mistakes along the way, but we have learnt from them. It has been announced by its owner - the European Union - that Perform Europe will continue. We hope this programme can continue to contribute to the ecological, economic, social, human and artistic shift that emphasises the priorities that our sector so greatly needs.

The SHIFT project allowed us to research sexual harassment and power abuse in the European culture sector in the aftermath of #METOO. For IETM, this research is just the beginning, as it has blatantly exposed, to no surprise, that sexual harassment is a form of structural violence deeply entangled with the dominant gender, racial, economic, and power structures. Much more work, continuous attention and mobilisation is needed.

Writing these words on the train - (still obliged to wear a mask!) - to join 30 young professionals at IETM Campus Berlin yet again reminds me of our joint valuable mission and responsibility to treasure our network. I salute its membership and I salute the global performing art sector which has shown unbelievable resilience and creativity in the past years. May we fare well.

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 and 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.

ORGANISATION AND 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.

2021 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, East European Performing Arts Platform, Poland (Treasurer)
- Jeffrey Meulman, Verkadefabriek, the Netherlands (Vice-President)
- Susanne Næss Nielsen, Davvi - Centre for Performing Arts, Norway
- Toni Gonzalez, Escena Internacional Bcn, Spain

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 2021 were:

- Abdallah Bahlit, Administrator
- Ása Richardsdóttir, Secretary General
- Elena Polivtseva, Head of Policy and Research
- Francisca Salgueiro, Events and Production Manager
- Jeremy Gobin, Communication and Membership Manager
- Margherita Petti, Communications and Membership Assistant

In 2021, IETM led the project Perform Europe, where we hired four employees:

- Gil Paon, Project Coordinator
- Josphine Dusol, Communications Officer until August 2021
- Tatjana Papastoitsi, Project Coordinator until December 2021
- Zane Razane, Communications Officer from October 2021

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.

2021 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

CHAPTER 1: NETWORK ACTIVITIES

IETM organises several different activities each year, which all serve to enable networking for its members and guests, and provide a forum for learning, shared exchange and dialogue. Despite the Covid-19 pandemic, IETM managed to hold two large physical meetings in the autumn of 2021; a plenary meeting in Lyon, France and a Satellite meeting in Girona, Catalonia, Spain. Our large-scale collaboration project *Perform Europe* held a lot of attention in the IETM calendar, and you can read more about its impact and journey in this Annual Report. In 2021 we developed two new programmes with our members; **Global Connect**, co-created with IETM's Associate Members, and a **Guest Membership programme**, allowing each of our members to invite a new member into the network, free of charge. In addition to this, we continued our work on advocating for the performing arts and publishing reports, toolkits and research work.



Plenary Meeting Lyon France © Laurie Diaz

MEETINGS

Plenary Meeting Lyon France under the theme 'TRANS-MISSIONS'

21 - 24 October

324 participants

This IETM Plenary was held under unusual circumstances. Up until the last moment it was not known if it could continue as planned, as Covid-19 restrictions were shifting fast across regions and countries. To adapt and plan for the unexpected, the attendees were divided into groups of 50 participants maximum. The programme was organised in geographic and thematic "Parcours", and an "Open Forum" with each offering a programme that the groups of 50, followed throughout the day. In addition to this, a classic IETM programme in the form of an Opening Keynote was on offer, as well as Newsround, the Sunday Brunch, pre-trips, pre-meetings, and several online sessions for participants who were unable to attend the event in person. The meeting attracted 324 attendees from 46 countries. 202 of the participants attended the meeting physically on site in Lyon, whilst 122 attended sessions online and live streamed from Lyon.

The Lyon meeting was held on the occasion of IETM's 40th anniversary, as the network held its first ever public event in Paris, France in October 1981. Lyon was therefore an event for multiple emotions, allowing over 200 IETM members to meet physically - some having not seen each other in the flesh for more than two years - and allowing the network as a whole to reflect on its 40 year journey.

Co-organised by a diverse team of IETM members, artists, cultural professionals and students based in France, with the support of the Préfet de la Région Auvergne Rhône - Alpes, Ville de Lyon and Grand Lyon La Métropole, the Plenary took place in Lyon and more broadly in the Auvergne-Rhône-Alpes region. The full programme can be found [here](#) - the diverse highlighted sessions on offer were:

Opening Keynote: Trans-mission(S)

As IETM celebrated its 40th anniversary, we wanted to reflect on what has been passed on to us and what we are about to pass on to others. What should we take into account when transmitting our experience? What would future generations want us to take into account? **A trio of speakers**, Nele Hertling, Germany, Kylie Walters, CNSMD, France/Australia and György Ujvári-Pintér, Hodworks, Hungary, were asked to make a joint reflection on the status of the sector and what our legacy should be.

Anniversary Greetings

On the occasion of our 40th anniversary, the three former Secretary Generals of IETM, **Hilde Teuchies (1989-1994)**, **Mary Ann De Vlieg (1994-2013)** and **Nan Van Houte (2013-2019)**, sent us [their greetings via video](#) which were played and shared with the IETM network on the anniversary evening.

IETM members were also invited to share memories and photos from past IETM meetings on a [joint anniversary padlet](#).

Plenary Meeting Lyon France visual



TESTIMONIALS

"It was an activity (Open Forum) that ultimately made me personally feel like a full member of the network after three years as a member. Every network and organisation is as strong as its weakest member. So I would call for as many activities of this type as possible in the future where newcomers can feel welcome, not because of the numbers or check box diversity, but because of the very clear and assertive position of the multifarious opinion in the network."

Open Forum

Friday 22 & Saturday 23 October

Six hours of self-managed workshops where participants took the lead on the topics to be covered, under the banner of transmission in all its possible interpretations. Participants were asked to think about the myriad of different dialogues around knowledge, experience and communications and questions about artistic education, training and heritage around the mechanism of power transfer and rites of passage.

Facilitated by: Herman Bashiron Mendolicchio, researcher, writer, editor and curator from Spain.

Bron Parours

Friday 22 October

The Bron parours tackled questions on popular culture, local practices and artistic communities, institutional recognition and education through the example of hip-hop and its practitioners. Participants got to know the local scene in the Bron neighbourhood of Lyon and heard about the artist's locally rooted practices. The main location of the Bron parours was Pôle Pick, a meeting place and creative centre located in the working-class district of Bron-Parilly, from which a dynamic community of hip-hop dance practitioners has been developing for several years.

Sessions included:

- **How does a performing arts practice develop locally?**
This session revolved around artistic education in secondary schools, focussing on amateur practices by students and hip-hop battles at university and support for the professionalisation of young artistic teams and their creative projects. Several actors from this local scene were asked to speak with IETM members to discover the richness of their relationships and the cultural vitality that results from it.

Speakers: Catherine Guiraud, Pôle en Scènes, France, Virginie Chrometon and secondary school students, Collège Monod, France, Orégane Le Nir, Compagnie Karthala, France, Camille Lombardo, Compagnie Karthala, France and Pascal Solli, Lyon 2 University, France

- **From street to stage, from the 80s to today, the artistic journey of a professional hip-hop dancer**
In this session we followed the artistic journey of Kader Belmoktar, professional dancer from Compagnie Käfig, and the journey of hip-hop as an established artistic genre.

- **What lessons can we learn from hip-hop?**
What can we learn from the locally rooted journey of this dance genre from the issues, values and practices that are relevant for our sector?

Speakers: Nadège Cunin, Ecole du Cirque de Lyon, France, Esteban Moreno, Union Tanguera, France and Argentina and Géraldine Bénichou from Théâtre du Grabuge, France

Moderators: Valérie de Saint-Do, journalist, author and theatre critic, France

Oullins Parours

Friday 22 October

In the Oullins parours, participants could discover the urban development projects of the Quartier de la Saulaie and the role of the arts between an urban space and the communities that inhabit it.

Sessions included:

- **Visit to the neighbourhood of La Saulaie**
Grounded between the railway and the A7 motorway, La Saulaie is an old working class district that used to be home to the SNCF railway workshops. Between industrial wastelands and rundown buildings, the Metropolis of Lyon and the Municipality of Oullins are designing a "revitalised sustainable ecodistrict". How do the inhabitants participate in defining this urban project? What roles do the performing arts and culture play in this transformation? With the help of **two guides** - Camille Fiorucci, SERL and Fabien Yvorel, Ville d'Oullins - participants walked through the district of La Saulaie and discovered its history and the projects that are being drawn up.
- **Participatory and Immersive Creation Group Workshop**
The IETM Participatory and Immersive Creation Group (PIC) took part in this parours and offered a participatory workshop around the relation between space, local communities and the arts.

Moderators: Matteo Lanfranchi and Isadora Bigazzi, Effetto Larsen, Italy



TESTIMONIALS

"I really appreciated this the Parours format because it opens new suggestions and connections with local situations, confrontations and possible new experiences to develop with in your projects"



Villeurbanne Parcours

Friday 22 October

In Villeurbanne parcours, the theme was centred around how to support emergence and deal with structural challenges and power relations.

Sessions included:

- **Supporting emergence in the performing arts: what do we really need?**
Passing on, training, mentoring and supporting - in a context of uncertain recomposition, how can we help young actors in the performing arts make their way? What can their more experienced colleagues bring to emerging artists and professionals? And to what end? A participative conversation with **speakers** Marie-Laurence Sakael from Auvergne-Rhône-Alpes Spectacle Vivant, France, Martha Spinoux from Théâtre des Clochards Célestes, France, Marie Le Sourd, On the Move, Belgium/Partner for the ERASMUS+ Learning Trajectories Project and Toni Gonzalez, consultant on International Development from Spain.

Moderators: Nicolas Bertrand, consultant, France

- **#METOO in the Cultural Sector: from call-outs to structural change**
Held in relation to the SHIFT project, (find more on page 21) this session introduced the research findings of the project and offered IETM members and our guests an opportunity to share their own experiences in a very lively, dynamic and emotional seminar.

Speakers and researchers: Marta Keil, Performing Arts Curator / IETM, Poland and Katie Kheriji-Watts, On the Move, Belgium

Moderators: Marie La Sourd, On the Move, Belgium and Ása Richardsdóttir, IETM, Belgium

8ème Parcours

Saturday 23 October

Held in the 8ème Arrondissement of Lyon, participants visited two very different but emblematic structures of the Lyon performing arts scene. Focus in the dialogue was on aesthetics and artistic creation as well as audience development in relation to disability in the arts.

Sessions included:

- **Access for disabled audiences in an institutional context**
As a place where dance and the most diverse aesthetics meet, the Maison de la Danse strongly claims to be welcoming of all audiences. Participants were introduced to how this Lyon-based international institution approached the issue of accessibility for people with disabilities.
- **Time to Act session**
52% of European performing arts professionals rate their knowledge of work by disabled artists as either poor or very poor. 87% of European venues and festivals don't involve disabled people in their selection panels or in the commissioning process.

How can we address these questions and act at the level of programmers and venues, but also companies and collectives? How can the level of knowledge of disabled artists' works be increased and nurtured? How do we ensure that experiences and learnings of small and independent companies, venues and festivals are considered and recognised? How do we move beyond ticking the box of 'disability' in one's funding application and towards a cultural ecosystem that is genuinely more equitable, inclusive and diverse in its cultural programming?



Plenary Meeting Lyon France © Laurie Diaz

This session allowed participants to get to know some of the initial findings of a major new study spanning 40 European countries, on the barriers that disabled people experience when accessing the arts, with a particular focus on programming works by disabled artists in Europe. This session was conceived by the British Council - part of the Creative Europe project, Europe Beyond Access - in collaboration with On the Move and the researchers associated with the Time to Act Report.

Speakers: Magali Saby, Artistic Director at BE TOGETHER -Académie des Arts Vivants 100% Inclusion et Diversité, France, Filip Pawlak, producer, performer and activist/ IETM Global Connector, Poland, Irene van Zeeland, Head of the Education and Outreach Department at Holland Dance Festival, the Netherlands, Gilles Doré, International Development Director at CINARS, Canada, Yohann Floch, Co-author of the report 'Time to Act' for On the Move.

Moderator: Ben Evans, Head of Arts & Disability, EU Region for the British Council

Confluence Parcours

Saturday 23 October

Held at the famous Musée des Confluences and focused on environmental questions with a peer-to-peer sharing methodology.

Sessions included:

- **Garden conversation**
Participants could engage in a conversation about sustainable design from a 360° approach: from a conception and communications aspects to its material execution. Walking from Musée des Confluences to the Maison de l'Environnement, participants stopped half-way and experienced an outdoor workshop where they put their brains together to build the concept of a small project on sustainability. Moderated by Tímea Kókai-Nagy, Pro Progressione, Hungary
In a material world: Sustainable design for the performing arts

Offering a practical approach to climate action, discussing issues of theatre architecture, circular set construction and the questions they raise about authors rights, security and much more.

Speaker: Thibault Sinay, scenographer, France

Saône Parcours

Saturday 23 October

With focus on the topic of international circulation of artistic work and of artists in today's reality in light of the post Covid-19 mobility context.

Partners: We ONDA and Sens Interdits contributed to a discussion about today's challenges for international cooperation.

Sessions included:

- **Migration in the arts: which support, which conditions?**
Talking about building equity in the international market, this session tackled artists' mobility and the support of migrant artists in the performing arts ecosystem, particularly in regards to international distribution and artwork circulation. What constraints and specific needs should we be focussing on now to provide equity of opportunity?

Speakers: Davide D'Antonio, Residenza Idrà, Italy and Marili Mastrantoni, Theatre Entropia, Greece shared their experience in the frame of the project *Intimate Bridges*

Moderator: Isabel Andreen from Théâtre National de Bretagne, France
- **Artistic discussions, in the frame of ONDA's International Programming Meeting**
Artistic discussions are an integral part of ONDA's meetings (Ridas). They provide an open platform for programmers to discuss performances seen or to be seen in order to identify projects and share information on future touring.
- **The International of Today: Why? How? With who?**
The current context forces us to carry out an essential ethical reflection on our relationship with the international scene - the necessary union of the near and far, the choice of the long term, patience and fidelity. This session focused on how we can prospect, locate, invite and accompany international artists today.

Speakers: Raafat Majzoub, architect, writer and artist, Lebanon, Milica Ilić, Reshape Project Coordinator at ONDA, France and Nathalie Garraud, director at the Centre Dramatique National of Montpellier, France

Moderators: Olivier Neveux, author, professor and Head of the Arts Department at ENS Lyon, France

Online Events in connection to IETM Lyon

As part of the Lyon Plenary, several sessions were held online to cater for IETM members and international participants who could not attend the meeting in person.

- **6 October**
The first online event was held on 6 October as part of the SHIFT project on #MeToo, and how to combat sexual harassment and power abuse in the European cultural sector. Read more about this event on page 21.
- **23 & 24 October**
The concurrent online programme was kicked off by the classic IETM session 'Who's There', held at 18.00 CET on 23 October for the west part of the globe and the following morning 24 October at 8.00 CET for the east part of the globe.
- **Evening of 23 October**
At 19.00, a session entitled **Live vs digital: the new old debate** was held to reflect opportunities and contradictions that came to light in regard to the digitalisation of the performing arts.
- **Morning of 24 October**
At 9.00 CET, a session entitled **Translocality in the arts** was on offer to explore the notions of translocality which challenges the approach of "the national" and "the international" and emancipates the concept of "the local" from a global perspective.

More details on these sessions can be found under IETM online events on page 12.

Artistic Programme and Partnerships

22 versatile artistic performances were on offer for the participants in venues all across the Lyon area. The themes of the work were extremely diverse, from examining our need for glorious stories to political manipulation and compromise, from tales of exile and questions on the role of theatre in a world assailed by violence to the pure beauty and heat of urban, visual and colourful choreography.

IETM and our local organisers partnered with 12 venues for the daytime and artistic programme. Several partners contributed to the event for which IETM is very grateful.



RESOURCES

[Full programme](#)

[Video recording of Opening Keynote](#)

[Full list of partners, funders and partner venues](#)



Satellite Meeting Girona Catalonia Spain

Under the theme 'Tomorrow is Here'

Partners: Institut Català de Les Empreses Culturals and Institut Ramon Llull

25 - 27 November

128 participants

Our IETM Satellite Girona was an invitation to collectively reflect on how we can build on what we have learned during the pandemic and think of new ways to reposition the arts as a relevant agent for social change. During the meeting, we discovered initiatives that fostered social change and explored ways to deconstruct the role of the arts within our society. Participants were able to follow one of three different thematic threads, each exploring a particular space for social change:

- New funding schemes and cultural policies
- Alternative models for the international
- Opportunities for artistic innovation

The meeting was organised in an extensive interactive workshop format coupled by a few plenary sessions and a rich project presentation programme. The city of Girona and its surrounding vibrant artistic scene was also explored through artistic visits, a pre and post meeting trip, and a rich artistic programme throughout the entire period.

Co-organised by Institut Català de Les Empreses Culturals - Catalan Arts and Institut Ramon Llull, in collaboration with the Temporada Alta Festival and the Girona City Council.

The diverse highlighted sessions on offer were:

Pre-meeting trip to the Garrotxa region

25 November

Participants visited the city of Olot, the home of the Sismògraf Festival and the European Big Pulse Alliance project. In addition the Faberllull project - a network of residencies of art, science and humanities - was introduced. From there, the pre-trip continued to Mieres, a small town where participants got to know nyamnyam, an artist-run transdisciplinary space for creation.

Opening Keynote: Tomorrow is here

26 November

The opening session invited two **speakers**, Mathilde Monnier, a choreographer from France and Eduardo Bonito, HAU Hebbel Am Ufer, Germany, to re-imagine our practices and find some sense of direction together for the future.

Moderators: Stéphane Segreto-Aguilar, Artcena/Circostrada, France

Tomorrow is here workshops

26 and 27 November

During the two days of the main meeting, participants worked together in groups, exploring the renewed space of encounter and thinking about the actions, ideas and changes needed for "tomorrow". Remembering the transformative experience of the past year, the workshops offered self-reflection and both individual and collective projection into the future. Exploring concepts and perspectives about loss, gain, intimacy, distance, sense and the feeling of community, time and space, the participants reflected on how the pandemic experience shaped and continues to shape their today and tomorrow.

Satellite Meeting Girona Catalonia Spain visuals



Within this framework, delegates were divided into working groups, each focused on one of three thematic threads:

- New funding schemes and cultural policies
- Alternative models for the international
- Opportunities for artistic innovation

Moderators: Anikó Racz from Hungary, Fanny Martin from Art of Festivals, Canada, Herman Bachiron Mendolicchio from Spain and Vicenç Mayans from Palosanto Projects, Spain

Project Presentations

25-26 November

Within the framework of the Satellite Girona we sought to enable a space for participants to discover emerging or in-development cultural or artistic projects that are innovative and convey the idea of transformation. During the two main meeting days, 10 presenters selected upon a call for applications had the opportunity to present their projects to both on-site and online participants.

Moderators: Antonella Broglia, the 10 presentations were:

- Urban Feminism, Alina Scheyrer-Lauer, Germany
- Viladona, Àngels Carulla, Spain
- Island Connect, Biel Jordà, Spain
- Artist Commissioning Program (ACP), Daniel Valtueña, United States
- Project Duality, Harriet Macauley, Spain
- Working // Party, Maria Aberg, United Kingdom
- There is a place in La Mancha, Sara Serrano, Spain
- There's Still Someone in the Woods, Teresa Turiera-Puigbó, Spain
- Verge, Una Nic Eoin, United Kingdom
- One Million People And Me, Veerle Van Overloop, Netherlands



TESTIMONIALS

"The pre-meeting trip to La Garrotxa was amazing. It felt like a real privilege to see the region and visit the cultural projects. It was also a great day for networking with a smaller group. Really enjoyable and productive."

Positive Practices in Funding Programmes: Transition towards fairer, more flexible and inclusive support for the arts sector

26 November

This session discussed the findings of a brand new [IETM Publication](#) on fair, flexible and inclusive funding for the arts sector - further information on page 15.

Speaker: Milica Ilić, Reshape Coordinator, France

Moderators: Fanny Martin, Art of Festivals, Canada

Artistic Walks Girona

26 and 27 November

During both main meeting days, participants had the opportunity to learn about key cultural projects of Girona. The walks took the groups to [Bòlit](#), the Contemporary Art Centre of Girona, where they learned the history and curatorial practices of [Festival Temporada Alta](#), the festival that hosted this IETM Satellite, and were given a guided tour of one of the city's major landmarks: the [Museu d'història dels Jueus](#). The group visited [El Modern](#), where several projects being promoted by Girona were presented.

Post-meeting trip to Celrà

Almost on the outskirts of Girona, Celrà is a municipality that has managed to give a decisive cultural impulse. Various performing arts initiatives have been developed in it, from schools to creation centres. This optional post-meeting trip was to [L'Animal a l'Esquena](#), a centre for contemporary performing arts creation. This centre uses the surroundings and spaces of an old 17th century farmhouse to offer work and residence spaces for artists and creators.

Artistic Programme

12 versatile artistic performances were available for the Satellite meeting participants to explore. An installation providing an encounter with our inner chaos, a scenic slap in the face addressing collective passivity towards gender-based violence, and a performance invoking indomitable forces of nature, with humour, were all offered, to name a few.



TESTIMONIALS

"The meeting in Girona was really well organised and it showed that there was a great collaboration between IETM and the local organisers. The venues were great!"



RESOURCES

[Full programme](#)

[After movie](#)



Online Events

Throughout 2021, IETM organised several online events, which were specifically dedicated to IETM membership topics, issues under discussion in the network and events held in connection to our ongoing collaborative projects, as well as online events held specifically in connection to our Lyon Plenary and Giron Satellite. As well as this, member groups offered online sessions on specific topics. Here are some of the highlights:

Rewiring the Network: Let's talk future Partner IDEA Consult

24 March

151 participants

Rewiring the Network was IETM's 2020 year-long trajectory, examining how we, as a network and as a sector, can change our existing methods and habits, and discover new ways to work together internationally. Throughout 2020, in collaboration with IDEA Consult, we worked on the Rewiring Strategy. We conducted a large survey, issued five written episodes and hosted two large-scale brainstorm sessions with our membership. In connection to our final Rewiring report, **IETM members came together on 24 March**, to discuss the outcomes of the Rewiring trajectory and what we should put in focus and set our priorities towards for a more sustainable future. To enable as many of our members as possible from across the globe to attend, we hosted two identical sessions **on 24 March**, one in the morning and one in the afternoon.

2021 IETM General Assembly by written procedure Info session

9 June

55 participants

As physical events could not take place, and in accordance with Belgian Royal decree, the IETM 2021 General Assembly was held via written procedure. All the members who paid their membership fee received documentation and a voting template form, as well as instructions on how to proceed. The turn out was very good, and the membership accepted the financial report and Annual Report of 2020, the activity and financial plan of 2021, a new and updated Governance structure for the network and the proposition of one advisory committee member of IETM.

Live vs Digital: The new old debate

21 October

32 participants

The digital dimension is not alien to the performing arts – it has been developing and flourishing for decades. However, when the pandemic challenged the live component of our art form, the performing arts sector was pushed to embrace digitalisation at an even more rapid pace. For some it has been an opportunity to renew their artistic form, reach out to new audiences, and enhance accessibility. For others, digitalisation has been merely a part of their survival strategy, a temporary solution going at odds with their aesthetics and artistic values. Is it not high time to acknowledge and get to grips with this difference - if not clash - of perspectives and approaches? This session, held as part of IETM Lyon plenary meeting, was a moment to reflect upon some of the opportunities and contradictions that came to light in regard to the digitalisation of the performing arts.

Speakers: John Ashford, Aerowaves, United Kingdom Cinty Ionescu, Artist, Romania Karen Toftegaard, WILDTOPIA, Denmark.

Moderator: Elena Polivtseva, IETM's Head of Policy and Research



Recording

Translocality in the arts

22 October

52 participants

What is the future of international cultural collaboration, in a world where postcolonial legacies continue to persist, and the environment is rapidly degrading? What is the future of transborder artists exchanges in a world where inequalities and geographic disparities have only been growing, and national frontiers have been strengthened? **Speakers:** Maarten Doorman, philosopher, writer and poet, The Netherlands, Marta Keil, performing arts curator, Poland, Helena Nassif, Executive Director at Culture Resource, Lebanon and Pippa Bailey, Independent Creative Producer & Director from Australia.

Moderator: Elena Polivtseva, IETM's Head of Policy and Research



Recording

Talks & Listens

28 October

66 participants

Held a few days after the IETM Lyon Plenary Meeting, Talks & Listens is a classic IETM session where members can express their ideas, concerns, wishes and suggestions regarding the network's future development, as well as a place for all of us to sum up concepts and impressions after a recent meeting. It is also a chance to hear about ongoing activities at IETM and reflect on what lies ahead.

IETM Elections 2022:

Info sessions with IETM Advisory Committee

30 November

An info session for IETM members to learn more about the IETM Advisory Committee, in preparation for the IETM 2022 elections.

Speakers: IETM's Advisors Isa Köhler and Anikó Rácz.

Moderators: IETM advisor Susanne Danig

Participatory and Immersive Creation group (PIC) sessions

The Participatory and Immersive Creation group (PIC) aims to provide a space for IETM members to tackle the central issues we have in creating, presenting and producing participatory and immersive work. The group was active in 2021, and held three online meetings in 2021 as follows:

- 31 May - Documenting these forms of work - 34 participants
- 27 September - Immersive and Participatory writing - 14 participants
- 10 December - Producing participatory and immersive art - 30 participants



RESOURCES

[Full programme](#)

[Full artistic programme](#)

[Artistic programme after movie](#)

GUEST MEMBERSHIP PROGRAMME

The IETM guest membership programme was initiated at the beginning of 2021, as the Covid-19 pandemic was still having a tremendous effect on the performing arts sector. IETM sought to foster solidarity and sharing within our membership as well as diversify and bring new voices to the network. All IETM members were able to invite one guest member organisation or freelance professional to receive the IETM membership for 2021-2022, either free of charge or by sharing the membership fee among them.

During the Covid-19 period we opened up all IETM online events, free of charge. We noticed during those events that a large number of non-member attendees made valuable contributions to our conversations. To reach as many new voices as possible, we encouraged our members to offer guest membership to professionals or organisations embracing different geographical locations, backgrounds, physical abilities, ethnicities, gender identities, sexual orientations or social conditions.

In 2021 the programme had 76 organisations and professionals across 33 countries on all continents join the IETM membership. Several new members came from countries and regions where we had few or no members



RESOURCES

[Our statement on equity, diversity and inclusion](#)

[Worldwide geographical spread of our membership](#)



Plenary Meeting Lyon France © Laurie Diaz

GLOBAL CONNECT

IETM Global Connect is a new programme launched and led by IETM and created with the support of IETM's Associate Members. The goal of Global Connect is to make our network more inclusive, diverse and accessible.

The programme is open to performing arts professionals worldwide (producers, artists, managers, presenters, etc) who have at least five years of professional experience in the field and are committed to increase global awareness, inclusion, accessibility and connectivity – in the sector at large and in their communities.

Selected IETM Global Connectors have the opportunity to enlarge their international connections, develop new skills and knowledge, actively share their perspectives with the network and bring new insights and learnings back to their communities.

To achieve this, they will receive the **IETM membership for two years** and gain free access to all of our events. They will also **take part in the yearly IETM Global Connectors Gathering** and will **benefit from a travel bursary** to attend one IETM event.

The goals of Global Connect are to enable performing arts professionals from across the globe to:

- Expand their international network and find new collaborators and partners across all horizons;
- Find new inspiration in their professional lives which they can share with their communities;
- Develop new skills and knowledge through peer-to-peer learning;
- Actively contribute to IETM's activities and development and bring fresh perspectives to its members and the global performing arts sector from a long-term perspective.

As part of the programme, selected IETM Global Connectors benefit from:

- **IETM Membership:** IETM Global Connectors receive the IETM membership for two years and gain access to all members' benefits, including full access to the IETM internal digital platform and members newsletters, opportunities to use the upcoming IETM partners search tool and share their own news via IETM's communications channels.
- **Access to IETM Events:** As included in their IETM membership, Global Connectors get free access to IETM events during the two years. This means free entrance to all seminars, workshops and talks hosted by the network and opportunities to engage with the large and diverse IETM network representing all sections of the performing arts – from national institutions to independent artists.
- **IETM Global Connectors Gathering:** Once a year, on the occasion of a large IETM event, Global Connectors come together for a full day of peer-to-peer networking, presentations and knowledge exchange with IETM members and Associate Members. In addition to this, several online gatherings are held between each cohort of Global connect.
- **Travel Bursary:** All selected Global Connectors receive a travel bursary to attend one IETM event. Access to the One Day Global Connectors Gathering will be free of charge, and meals will be provided.

IETM Global Connect is open to performing arts professionals worldwide (producers, artists, managers, presenters, etc) working in an organisation or as freelance/self-employed.

After receiving 198 strong applications in May 2021, 18 Global Connectors were selected by a Selection Committee to benefit from the 2021-22 Global Connect programme. IETM will continue this programme for the coming years, with the support of our Associate Members and through our Creative Europe network grant 2022 - 2024.



[Meet the Global Connectors 2021 - 2022](#)



ADVOCACY, RESEARCH AND POLICY

In 2021, we focused on advocating fair working conditions for cultural professionals, contributing towards new strategies for inclusive and fair funding, and supporting the performing arts sector in its endeavours to become more sustainable. Our initiatives in this regard took the form of joint work with other networks, advocacy towards European institutions and national policy-makers, as well as our own research and publications.

A significant part of IETM's efforts on research and policy work was dedicated to the large-scale innovative project Perform Europe in 2021 (learn more about Perform Europe in Chapter 2 on page 18). Leading this innovative project fitted perfectly with our advocacy, research and policy strategies and goals for 2021, as it revolves around exploring and testing new models to support and develop cross-border presentation and touring of the performing arts. A considerable part of the Perform Europe process is dedicated to developing policy recommendations based on the learning points derived from this pilot project.



Here are some highlights of IETM advocacy work in 2021:

- **Publication:**

Supporting Relevance: Ideas and strategies for inclusive, fair and flexible arts funding

Today, when the art sector is striving to emerge from a crisis, we believe that simply “more money” for the arts is no longer enough, and that is the motto of this study. By means of inspiring stories, identified and refined arguments and recommendations, this publication hopes to contribute to a larger ongoing conversation on the future of the arts sector and the place of arts funding in it. It advocates the **rethinking, adjusting and upgrading models, methods and instruments of arts funding**, to help the arts sector thrive and stay in tune with its values and the evolving context of today's society. The study unpacks the notion of **inclusive, fair and flexible funding**, describes the tensions that may occur when designing such funding programmes and schemes, and brings inspiration from a few case studies. It also offers a set of recommendations for funders on how to support the arts in the most relevant way. The publication was authored by Milica Ilić and Fatin Farhat, under the editing and coordination of Elena Polivtseva, IETM's Head of Policy and Research.

 [Written version](#)

 [Audio version](#)

- **Policy statement:**

EU action towards a sustainable and fair situation of artists and cultural professionals

In October 2021, the European Parliament voted and agreed upon the Culture and Education Committee's “**Report on the situation of artists and the cultural recovery in the EU**”. The report sets a long-awaited and comprehensive vision on addressing a wide range of the most persistent matters linked to the situation of artists and cultural professionals. IETM endorsed the Report's ambitious and relevant approach with the hope that the European Commission and Member States will seize the momentum to make tangible progress in improving the socio-economic status of millions of European cultural and artistic professionals. In this regard, we highlighted our own additional areas of action, such as integrating CCS in the European Semester, including the issue of working conditions in the Council Work Plan for Culture 2023-2026, renewing the Agenda for Culture and developing an EU Action Plan on Artistic Freedom.

- **Second Open letter**

Make culture central in the EU Recovery

Following the “**Make culture central in the EU recovery**” IETM endorsed in October 2020, together with 109 other pan-European cultural networks, our group came together again to reiterate our call to the national governments and the European Commission. In this **second open letter** published on 19 March 2021, the group, led by Culture Action Europe, called on the EU Member States and the European Commission to secure a future for culture and cultural life in Europe. IETM has been one of the leading partners working on the content of both these open letters.

SPEAKING ENGAGEMENTS

Each year, IETM is asked to speak and take part in dialogues on diverse topics. Here is an overview of the engagements we delivered in 2021:

- 9 February
Creative Europe Networks meeting: Education, Audiovisual and Culture Executive Agency (EACEA)
- 13 February
The Role of Networks in the Covid Pandemic organised by ON PAM
- 24 February
Foyer Change organised by Aerowaves
- 25 March
Online seminar for students at the Stockholm University of the Arts
- 29 March
ASSITEJ World Congress:
How Can International Organisations Work Together Creatively to Support Artists in Times of Crisis?
- 19 May
Cultural Cooperation in the Western Balkans organised by EACEA
- 2 June
Presentation about IETM at the General Assembly of the European Festivals Association
- 10 June
Culture Action Europe General Assembly
- 17 June
Mobility and sustainability:
challenges ahead for the performing arts organised by Portuguese EU Presidency 2021
- 10 July
Performing Arts in Focus,
presentation for Institut Francais in Avignon
- 8-9 November
Europe Bottom Up Conference Berlin



TESTIMONIALS

"I end this IETM year with great optimism. The respite in 2020 gave everyone a chance to rethink where and why we go. IETM as a network has made exceptionally effective use of this and I am incredibly pleased. The formats and activities of both meetings this year have made me feel like a full member of the network. The network is really becoming open and positively engaging. I very much appreciate this, and it motivates me to become even more involved in its work and to consider the possibility of applying for certain responsibilities in the network in the future."

MEMBERSHIP

IETM counted a total of 538 members by the end of 2021 from 62 countries. The network is constantly evolving, with 125 new members joining the network in 2021.

Of the 538 members, 113 are individual members from 34 countries, and 424 are organisations based in 51 countries. The diversity in type and size of organisation remains stable, with IETM representing a variety of actors in the contemporary performing arts field, be it in education, production, presentation, curation, promotion, support or research.

Keeping a broad, geographic coverage and balance of members in terms of size and type of organisation is a constant point of focus for IETM's membership strategy, and the new Global Connect programme is an important new step for the network to reach professionals in countries which have previously not been part of IETM, such as Nigeria, Guatemala, Indonesia, Senegal and South-Africa. A new group of Global Connectors will be invited to join the network each year from now on.

IETM is open to non-members from the performing arts sector and beyond: all IETM events are open to non-member participants as they actively contribute to IETM's publications, accessing any research paper or report produced by IETM free of charge. Throughout 2021 all of our online networking events were open to anyone free of charge. IETM will continue to develop its openness towards our larger target groups in the performing arts as well as - when applicable - the general culture sector.



Plenary Meeting Lyon France © Laurie Diaz

COMMUNICATIONS

Throughout 2021, IETM communications followed and promoted all the IETM projects and activities of the network. The strongest example is IETM's work for Perform Europe. The IETM Communications team built and implemented Perform Europe's communications resources, from writing engaging stories to creating interactive maps, designing publications and building social media campaigns and a toolkit. We also began our communications surrounding our physical events which were allowed to take place once again.

We also focussed on restructuring our visual identity and website, looking at the overall structure and organisation of our communications methods, which you can read more about below. Our overall aim was to better connect all of our channels to create a more organic reach. This was achieved by clearly mapping out how our different channels interacted with each other and identifying any issues at hand and how to improve them.

Visual Identity

In August 2021, IETM released a whole new visual identity based on different colour sets that allow our audience to recognise our different activities more easily, while also reflecting on the diversity of the network through the variety of colours. The mission statement that we implemented for this visual identity overhaul was to create an overall goal of having a more structured, homogenous and clear vision of what to post and **where**, **when** and **why**, as well as **how** to do it. The visual identity was implemented across all channels and was very well received by our network. We abandoned our static logo consisting of one colour scheme and instead opted for a variety of logos. Therefore, we no longer have one set colour scheme, but instead have different groups of colours to reflect different IETM events and activities, an example of which can be found in this year's edition of the Annual Report.

The new visual identity also allowed for a more structured newsletter, now divided into different topics (e.g. events, advocacy, projects, etc.), making it easier for subscribers to identify relevant information.

Website

Also in August 2021 we launched our brand new website, redesigned with the aim of increasing our visibility and accessibility for existing and new visitors. We enhanced the interactive aspect of the website accessible to the members by making more user friendly and visible, with the possibility for our members to directly upload and share their own **news**, **resources** or **call to action** on our website. As well as this we implemented a **partner search**, a function that serves as a mass database for performing arts professionals across the globe that own an IETM account, and can be used as a tool for networking and resources. It is a hugely beneficial addition to the IETM membership and unique to IETM's website.

Newsletter

In 2021 we continued to issue a comprehensive monthly newsletter to our members in which we showcase all the latest activities from IETM, EU policy news, ongoing partnerships and projects, and new members who joined the network. We also send a more condensed version to the general public. In addition to this, we continue to advertise the latest members' news and forum posts in the newsletter to ensure maximum visibility of our members' contributions. In 2021, our newsletter subscribers were above 1500 for the members newsletter and above 3000 for the public newsletter.

Mailings

We regularly send mailshots to our members to keep 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 send emails to specific external target groups - such as policy-makers, representatives from the Creative Europe Desks and partner networks - to inform them of our activities and invite them to promote them further.

Social media

The whole social media strategy of IETM was rethought with a view on 'quality over quantity.' The new visual identity allowed for a more thorough and consistent communication across IETM's social media channels, particularly on Instagram, which we started to use for promotional and dissemination purposes in the course of 2021, through posts and stories. We are mostly active on Facebook (19,000+ followers at the end of 2021), Twitter (9,300 + followers), Instagram (24000+ followers) and LinkedIn (3,700+ followers). In particular, LinkedIn had a relevant increase of almost 40% of followers compared to 2020, being our social media with the most drastic growth. .

Press relations

We continue to 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. This has provided a particularly efficient form of disseminating our advocacy activities, publications and calls for applications. Two of our reports from 2021 were showcased in two issues of the International Arts Manager.

Collaborations with other partners

In 2021 we established deep and meaningful connections with our partners, who we collaborated with on various projects. As well as our work with Perform Europe, a specific focus was placed on involving more third parties in the dissemination of our activities. We notably strengthened our existing dissemination and collaborations with other large-scale international cultural networks, especially those that are part of the CommUNIQUE group. Communications professionals from several networks regularly meet to exchange best practices and learn about one another's activities. We also enhanced the involvement of our Board Members, Advisory Committee, Associate Members and the rest of the membership in our communications by providing them with extensive communications toolkits ahead of coordinated activity launches or communications actions.

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 calls for contributions, hosting a local or national talk, asking for professional advice, looking for partners or finding travel buddies to attend one of our events. The more contributions our members make within the forum, the more answers they receive from the community. The Forum was not used as much as we would have liked in 2021, so we are planning to rethink a strategy with the aim of making it useful for the members once again.

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 2021, IETM led and took part in three clearly defined projects; namely Perform Europe, SHIFT - Shared Initiatives for Training and The Culture Relations Platform.

Perform Europe

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. Perform Europe includes a research phase, testing a support scheme, 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 IDEA Consult, in response to the European Commission's [open call](#) for tenders to support the cross-border circulation and digital distribution of performing arts works across 41 Creative Europe countries. The Consortium won the tender and we started implementing the pilot scheme at the end of November 2020. During 2021, we implemented the research task of the project, developed and launched a digital platform and completed the application and selection procedure for makers and presenters of performing arts work wanting to take part in the testing of new models for touring.

2022 saw the latter part of the project come to light, implementing the actual testing of new touring models done by 85 producers and presenters, joining forces with 19 partnerships and showing over 40 productions, 270 times in over 90 physical and digital locations. Simultaneously, the Perform Europe team, led by IETM, has worked on policy recommendations for the European Commission and national policy-makers on how to support sustainable, inclusive and balanced cross-border distribution of the performing arts.

Here are some of the highlights of our Perform Europe work in 2021:

Research and Mapping Phase

During the research part of the project, December 2020 - June 2021, the Perform Europe Consortium explored and mapped the context in which performing arts works have been presented across borders in the past few years. The research phase was led by IDEA Consult. Our research identified and analysed the current gaps in the European system of performing arts presentations and touring, taking in account of the Covid-19 effects. This helped us to unfold the status quo of the European landscape of the performing arts distribution and to picture a better future for the performing arts ecosystem. The research gave us a direction on which priorities to put forward in the call for Perform Europe's application process, which happened between June and October 2021.

The Mapping and Research phase was conducted in 2 steps:

- **Step 1** - Compiling a **comprehensive inventory** of existing schemes and digital tools supporting cross-border physical and digital distribution of performing arts works. The Inventory covered all implementation levels (sectorial, regional, national, European and international) and all of the 41 countries participating in the Creative Europe programme. Professionals from each of the 41 countries were hired as Country Correspondents, who assisted the team in the collection of data and specific information for the inventory.



- **Step 2** - Building on step 1, step 2 delivered a **sound analysis and forward-looking assessment** of the state-of-the-art physical and digital cross-border distribution of performing arts works, in terms of gaps to fill and potentiality to build on and to set terms and conditions for a new effective distribution scheme.

The research shed light on the current state of cross-border presentations of the performing arts across Creative Europe: not only trends and developments in the performing arts practices, but also the way in which cross-border distribution is supported at various levels: local, regional, national and supranational. Via diverse research methods – conducting a large-scale sectoral survey, establishing a network of 41 country correspondents, undertaking 25 interviews, running a series of workshops – a “gap analysis” was developed. This analysis investigated the disparities between the current state of affairs and the sector's vision of a more sustainable practice. The gap analysis served as a solid ground for the further development of the Perform Europe process and contributed to our policy recommendation.

The Perform Europe research highlighted the urgency to rethink the current system of touring and distribution support in Europe, in order to make it more balanced, sustainable and inclusive. An extensive Interim Report was delivered to the owner of Perform Europe, the European Commission, which has not been made public yet. Based on the research work, Elena Polivtseva, IETM's Head of Policy and Research, and Joris Janssens, Senior Expert at IDEA Consult, wrote:

Perform Europe Insights: Sustainability through innovation

 [Written version](#)

 [Audio version](#)

This paper calls attention to the current geographic imbalances in the European system of cross-border touring and presentation of the performing arts. It also maps multiple issues related to artistic, human, economic, social and environmental sustainability of the European cross-border distribution system. Finally, the paper articulates a vision on how a structured and continuous cross-border support scheme can help address the existing gaps and bring a long-lasting impact.

Development and Testing phase

The Development and Testing phase was the next core part of the Perform Europe trajectory. This stage consisted of several tasks:

- Launching a call for Jury members and selecting a Jury of eleven strong members
- Translating the research findings into the final stages of developing the Perform Europe digital platform;
- Developing, finalising and launching the platform;
- Designing Open Calls for creators and presenters of performing arts work based on the mapping's insights and learnings;
- Preparing the messaging, communications, and various events of the Development phase;
- Selecting presenters and producers to take part in Perform Europe development phase;
- Selecting partnership formed during the development phase to do the testing and touring of new models;
- Contracting and monitoring the process of the partnership's presentations.


Perform Europe Open Call Results


The application process of Perform Europe's testing phase, (the actual touring and presenting the work, was made in two steps. First, creators and presenters alike applied to be part of the process based on a presentation, idea or a pre-existing artistic work or artistic concept. 1327 applications were received, from which the 11-member jury selected 508 applications to proceed to step 2. During step 2, applicants were encouraged to form partnerships with a minimum of one artistic work or concept as the core, present contexts in three different countries, and submit their project proposals together. Perform Europe offered several networking opportunities as well as expert advice sessions, to support this process. 150 partnership proposals were received in step 2.

The outcome of the development phase was that 88 creators and presenters, joining forces in 19 partnerships, were selected by the jury. From November 2021 – June 2022, the 19 partnerships have shown 41 artistic works 275 times, in more than 90 physical and digital locations across 24 countries. They represent all performing arts disciplines.

In parallel to the tasks listed above, a Perform Europe Advisory Group was set up - a group that serves to exchange knowledge with, and convey the spirit and core messages of Perform Europe to relevant stakeholders representing interests in the performing arts sector at the European and international levels.

 [Overview of the selected 19 partnerships](#)

 [Link to the Perform Europe Interactive Map](#)

 [Perform Europe Storyboard - series of stories about the work of the Perform Europe creators and presenters](#)

Bring performing arts works to people and places

Apply before 9 July on performeurope.eu/open-call-step-1 →

Perform Europe is co-initiated by a Consortium of 5 organisations and funded by the Creative Europe programme of the European Union



2021 Perform Europe Events

15 Perform Europe events were held during 2021. The preparation and execution of the Perform Europe events were led by our partner European Festivals Association with the support of the IETM team.

Opening Event

28 January

1300 registrations / 25.000 livestream viewers


The Perform Europe Opening Event took place virtually on 28 January. We introduced the project's guiding values and visions, informed about its future online platform and about the opportunities it will be providing for performing arts professionals from all backgrounds and horizons in all Creative Europe countries. A key starting point for the performing arts sector and policy-makers at large, the Opening Event was divided in two parts: a Plenary Opening for anyone with a view on introducing the Perform Europe project, followed by our **'Imagine the Future' talks** with 100 sector representatives and policy-makers. Due to a high demand by the sector, **an additional 'Imagine the Future' talk** was organised on **18 February** for **93 participants**.

Invited speakers for Opening Event: Barbara Gessler, Head of Unit at Creative Europe, Directorate General for Education and Culture, at the European Commission, Belgium, Eleanor Bauer, dancer, choreographer, performer, Sweden,

Moderators: Tundé Adefioye, lecturer, essayist, workshop facilitator and dramaturg, Belgium

Invited speakers for Imagine the Future Talk: Anita Debaere, Pearle, Director, Belgium, Marie Fol, On the Move, President, Belgium, Ben Evans, the British Council, Head of Arts and Disability; Project: Europe Beyond Access, UK, Karen Toftegaard, CEO of WILDTOPIA, Denmark and Ralph Lister, Take Art, Chief Executive; project: SPARSE - Supporting and Promoting Arts in Rural Settlements of Europe, UK

The Opening Event generated a strong interest and media outreach. It had 1300 registrations in total. Together with HowlRound, a livestream of the event was organised on Perform Europe's Facebook page, which was very successful: a total of 25.000 individuals saw the livestream appear in their Facebook feed and it generated 779 reactions, comments and shares. After the event, there were a total of 1700+ followers on all Perform Europe social media accounts on 31 January 2021, which means a growth of +240% compared to the month before.

 [Recording of Opening Event](#)

 [Recording of Imagine the Future Talks](#)

Perform Europe Brainstorms

21 - 22 April

As a last step before opening the Perform Europe call for applications in June, Perform Europe invited the broader performing arts ecosystem in all of the 41 Creative Europe countries to apply and participate in two identical large-scale online brainstorms on 21 and 22 April 2021. The purpose of these two Perform Europe brainstorms was to hear about how the needs of the performing arts sector could be reflected in a future European funding scheme. We discussed what was still missing and which characteristics the future support scheme should have to be in line with our desired future.

Perform Europe Expert Camp

4 May

25 participants

The Expert Camp invited 15 experts in the performing arts field, with the purpose of co-designing specific and concrete recommendations which would feed into the Perform Europe testing phase and eventually its policy recommendations.

The 15 experts were:

- Ana Letunic, Academy of Dramatic Arts, Assistant professor, Croatia
- Cristina Farinha, Independent expert on the cultural and creative sector, Portugal
- Goran Tomka, Researcher, Serbia
- Ouafa Belgacem, Culture Funding Watch, Co-Founder and CEO, Tunisia
- Milica Ilic, ONDA, Project Coordinator of RESHAPE, France
- Ralph Lister, Take Art, Executive Director, UK
- Levan Khetaguri, Arts Research Institute, Director and Professor, Georgia
- Aniko Racz, SÍN Arts and Culture Centre, International Relations and Development, Hungary
- Andrew Jones, British Council, Theatre and Dance Senior Programme Manager, UK
- Toni Gonzalez, Arts Producer, Spain
- Sara Machado, Creative Europe Desk Portugal, Head of Culture and News Media,
- Marc Rettel, Luxembourg Culture Agency, Programme Manager, Luxembourg
- Gjergj Murra, Western Balkans Fund, Executive Director, Albania
- Tanja Gavrilovic, Institut Français de Serbie, Project Manager, Serbia
- Tanja Mangalanayagam, Europe Beyond Access representative and Project Manager at Skånes Dansteater, Sweden

Development Phase - Events for participants selected in step 1

7-16 September

All creators and presenters selected in step 1 of the Perform Europe application process were invited to join eight events taking place between 7 and 16 September. The aim of these events were to gain insights into how touring practices can be made more sustainable and inclusive, feed the collective rethinking of performing arts distribution models and practices, offer mentoring to participants, facilitate the match-making process among producers and presenters, and overall help participants prepare their application for the second step of the Perform Europe application process.

Rethink and Network Event

7 September

340 Participants

The Perform Europe Rethink and Network Event was a moment for applicants to gain some fresh insights and inspiration ahead of the step 2 application. Perform Europe consortium members shared some highlights from the Perform Europe research and our aspirations for the further process. Perform Europe Jury Chair Gundega Laivina had a conversation with Germany-based artist, writer, and performance maker Ant Hampton about their vision of the future of touring and "Showing without Going" Atlas, one of Ant's freshly-launched works. The second part of the meeting was a digital networking space where 5-6 producers and presenters could meet at a time, introduce themselves and share what they are looking for. The meeting concluded with further information about the second step of the application process.


 [Recording](#)

6 Pitch Your Project Platforms

8-16 September

893 participants / 210 creators and presenters pitches

The 6 Pitch Your Project Platforms offered creators and presenters selected in step 1 a digital space to pitch their project to other Perform Europe applicants in a 3-minute presentation. They could pitch their artistic works/concepts and present concepts to other candidates, or just attend the pitching platforms to learn more about other projects that were part of Perform Europe's second step and potentially find partners the step 2 application.

 [Recording of all six pitching sessions](#)

Incubation Workshop

14 September

The Perform Europe Incubation Workshop was divided in three parts, where participants could discuss their proposal with experts, consult the Perform Europe Consortium, meet new partners.

- Expert Consultations for Perform Europe partnerships**
Expert Consultations offered Perform Europe partnerships, already composed of at least two organisations selected in step 1, the opportunity to consult one of the ten experts in the field of the performing arts for an informal exchange on their preliminary ideas, partnership in the making and help draft proposals for the second application step. A detailed overview of the experts and their topics of expertise can be found [here](#). 40 partnerships booked slots for the 10 experts.
- Perform Europe Help Desk**
On the same day (14 September), all Perform Europe participants were welcome to consult members of the Perform Europe Consortium at the Perform Europe Help Desk. They could ask any questions regarding the step 2 application guidelines, Perform Europe digital platform and any other issues related to the Perform Europe application process. The Help Desk was busy for the entire day, which led to the team opening up an additional help desk on 28 September for more support.
- Perform Europe Open Networking Space**
On the same day (14 September), an open networking space was available on the Wonder.me platform for participants selected in step 1 to meet each other and find potential partners. They were free to move around the space, engage with other participants and start a conversation with them.

SHIFT Project

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. Perform Europe includes a research phase, testing a support scheme, and designing policy recommendations.

The SHIFT project was initiated by nine cultural networks and coordinated by the European Music Council. The project's aim was to provide training and skills to cultural leaders, work together and create paths, in order to face global challenges, such as climate change, gender equality and inclusion of minorities. The partners produced manuals toolkits and research findings on the following themes:

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


IETM led the Gender and Power Relations work package, and contributed to the branches on Climate Change and Inclusion. The aims of the Gender and Power Relations work was to make contribution towards moving the dialogue away from singular cases towards structures, with the goal of inspiring cultural networks, art institutions and organisations to reflect self critically on their own position towards sexual and power abuse, and to redefine their work models, codes and structures.

The highlights of the activities and resources produced are as follows:

- **Pilot with ELIA**
In collaboration with ELIA - European League of Institutes of the Arts, a survey with the ELIA membership on gender and power relations was conducted, and an online seminar session was held 17 November 2020, as part of ELIA's biannual conference

 [Recording seminar, starts at 1.28.18](#)

- **Special edition Newsletter**
In connection with International Women's Day on 8 March, IETM published a special edition newsletter dedicated to the Gender and Power Relation issue, with information about various ongoing research and work being conducted on the topic in the culture sector.
- **Key Findings**
Written in collaboration with On the Move, Key Findings gives preliminary recommendations and asks three major questions aiming to develop a transnational and cross-border perspective on the topic, as well as give possible solutions to combat sexual harassment and power abuse in the European cultural sector. The SHIFT Key Findings were translated into French and Italian and are available as audio versions.

 [English version](#)

 [French Version](#)

 [Italian version](#)

 [Audio version in English](#)

- **Main Publication : #MeToo in the Arts: From call-outs to structural change**
In collaboration with On the Move, IETM worked on and published an extensive research encompassing case studies and key recommendations addressed to the whole culture sector, with clear practical steps and processes on how to work against sexual harassment and power abuse. The author for IETM is Marta Keil, curator and researchers for OTM and Katie Kheriji-Watts. It was edited and coordinated by Marie Le Sourd OTM and Ása Richardsdóttir IETM.

 [English version](#)

 [French Version](#)

- **Annotated Bibliography**
In addition, an annotated bibliography was compiled by SHIFT partners, which shares existing research, toolkits and models of conducts on the topic.

#MeToo in the Culture Sector: Online seminar

6 October

57 participants


Held in connection to the IETM Lyon Plenary, the partners hosted an online session on 6 October where the key findings of the SHIFT research were presented, and participants and speakers were invited to contribute to the ongoing dialogue and draft recommendations

The seminar asked two key questions:

How can we act collaboratively on an international level to create safer working spaces in the arts, while also taking into consideration different socio-political contexts across Europe? What should the specific roles of European cultural networks be, especially with regards to mobilising the arts sector and campaigning for better working conditions?

Speakers: Marta Keil, Performing Arts Curator from Poland, Marie Le Sourd, On the Move, Belgium, Jasna Žmak, Assistant Professor for the Dramaturgy Department at the Academy of Dramatic Art of the University of Zagreb, Croatia and Ian Manborde, Equity UK.

Moderator: Ása Richardsdóttir, IETM, Belgium

 [Recording of the session](#)

IETM Lyon Plenary #METOO in the Cultural sector: From call-outs to structural change

22 October

63 participants

Following the 6 October session, the conversation was continued at the IETM Lyon Plenary with the intention to dive deeper into the topic and focus on the steps networks can take together to combat sexual harassment and power abuse. A preparatory document was sent to all participants, the writers of the main publication introduced their work and the floor was open to all participants to contribute towards a lively discussion about challenges and solutions

Speakers and Researchers: Marta Keil, Performing Arts Curator/IETM, Poland and Katie Kheriji-Watts, On the Move, Belgium

Moderators: Marie Le Sourd, from On the Move, Belgium Ása Richardsdóttir, IETM, Belgium

Cultural Relations Platform

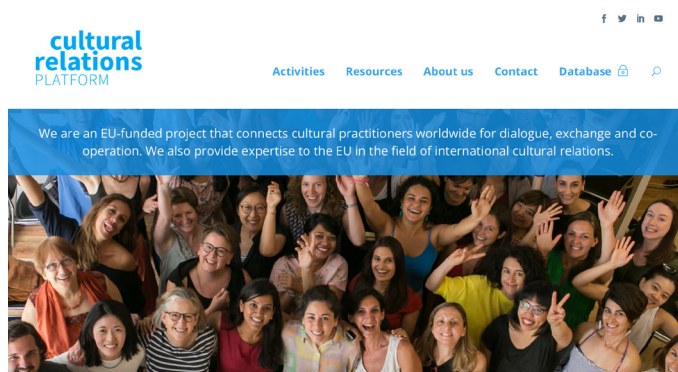
This EU-funded project is designed to support the EU and allow it to engage in international cultural relations, with the main objectives being:

- 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. IETM has contributed to the work of the Platform in various ways, by providing expertise on the performing arts, taking part in the designing of the programme of the Platform's core activities and taking part in dialogue with the Platform's EU steering committee and advisory committee, as well as communicating extensively about the Platform's work and activities via all of IETM's communication channels.

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.



Europe Beyond Access
01.2018 - 12.2022

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Plenary Meeting Lyon France © Laurie Diaz

