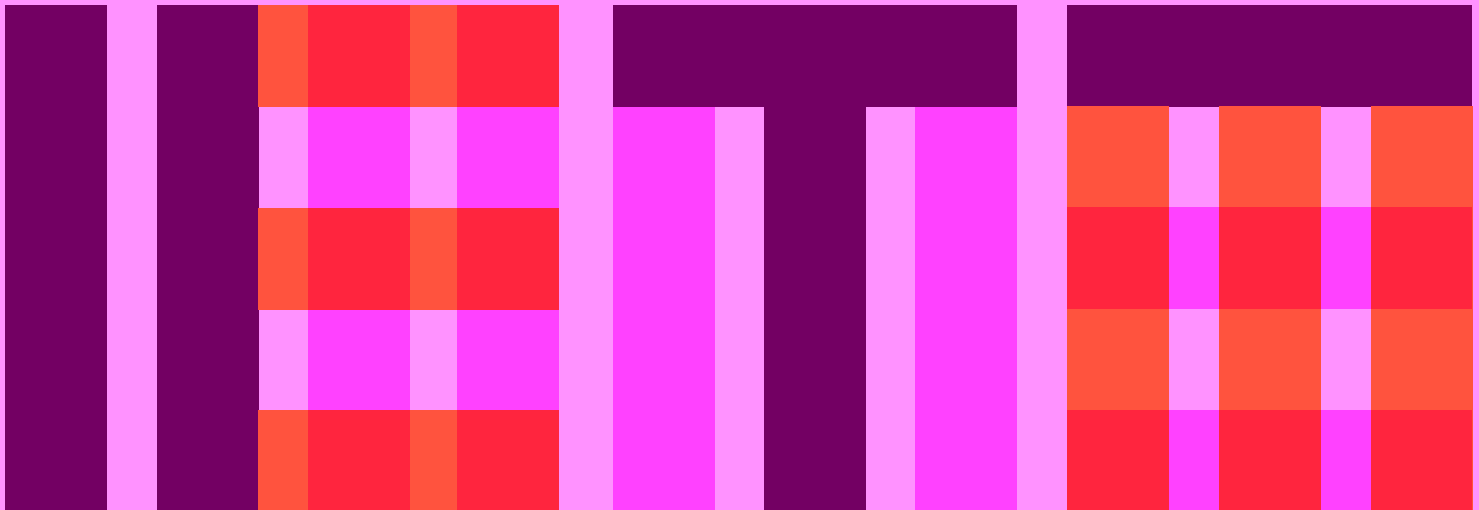




IETM

ANNUAL REPORT 2022



2022 in pictures



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WHAT IS IETM?

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

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

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

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

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

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

GOVERNANCE & STRUCTURE

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

2022 Board of Directors:

- **Jeffrey Meulman**, Verkadefabriek, The Netherlands (President)
- **Susanne Næss Nielsen**, Davvi - Centre for Performing Arts, Norway (Vice-president)
- **Pippa Bailey**, Independent, Australia (Secretary)
- **Grzegorz Reske**, SPRING Performing Arts Festival, The Netherlands (Treasurer)
- **Isa Köhler**, Internationale Tanzmesse NRW, Germany
- **Davide D'Antonio**, Associazione ETRE, Italy

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 2022 were:

- **Abdallah Bahlit**, Administrator
- **Ása Richardsdóttir**, Secretary General
- **Barbara Poček**, Local Journeys for Change Coordinator
- **Elena Polivtseva**, Head of Policy and Research
(until June 2022)
- **Francisca Salgueiro**, Events and Production Manager
- **Isabelle Van de Gejuchte**, Policy & Research Manager
(from October 2022)
- **Jeremy Gobin**, Communications & Membership Manager
(until March 2022)
- **Lottie Atkin**, Communications and Membership Manager
(from April 2022)
- **Margherita Petti**, Communications and Membership Officer
- **Rory Brown**, Policy and Research Intern
(until June 2022)
- **Yann Le Merdy**, Production Assistant
(from May 2022)

In 2022, IETM led the Perform Europe project to a close, where we had two employees:

- **Gil Paon**, Project Coordinator (until August 2022)
- **Zane Razane**, Communications Officer (until June 2022)

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 strategies, and maintain a close relationship with the members.

2022 Advisors:

- **Bek Berger**, New Theatre Institute of Latvia, Latvia
- **Cristina Carlini**, Marche Teatro - Inteatro Festival, Italy
- **Sepehr Sharifzadeh**, NH Theater Agency, Iran
- **Florent Mehmeti**, ODA Theatre, Kosovo
- **HeeJin Lee**, Producer Group Dot, Republic of Korea
- **Frédéric Poty**, Théâtre de la Massue, France
- **Aina Juanet Bolinches**, Nau Ivanow, Spain
- **Susanne Danig**, Danig Performing Arts Service/BIRCA Bækkelund International Residency Center, Denmark
- **Sergio Chianca**, Burokultur, France
- **Israel Aloni**, ILDANCE, Sweden
- **Liz Pugh**, Walk the Plank, United Kingdom
- **Milan Vracar**, Kulturanova, Serbia

CHAPTER 1: NETWORK ACTIVITIES

IETM organises several different activities each year, which all serve to enable networking for its members and other performing arts professionals by providing a forum for learning, shared exchange and dialogue. In 2022 we saw the return of physical gatherings en masse, starting in April with our very first **Focus meeting** held in Brussels, the home of the IETM Secretariat. In addition, we saw the return of the **IETM Campus** in Berlin in May followed by our yearly **Plenary** in Belgrade in late September.

2022 also saw the pilot phase of **Perform Europe** come to a close, concluded with an in-person event held in Brussels in June. You can read more about the event and Perform Europe's impact in **Chapter 2: Collaborative Partnerships**.

In 2022, IETM pursued a year-long thematic focus on the topic of fairness and working conditions in the performing arts, with this focus being woven into all activities in a versatile way. In addition, new programmes such as Local Journeys for Change and Global Connect saw IETM seeking new ways for its members to collaborate and work together. In particular, the Global Connect programme saw eighteen new professionals from all six continents put their mark on the network and will continue to do so through a five year IETM membership, along with their fellow cohorts in 2023 and 2024.

Last but not least, IETM continued its advocacy and research work through various actions, lobbying and publishing reports, articles, policy papers and research conclusions.



MEETINGS

IETM FOCUS BRUSSELS MEETING *FAIR ENOUGH?* - APRIL 2022

173 participants



About

The IETM Focus Meeting is a new meeting format launched in 2022 to engage the IETM membership and extended network in a collective reflection on the nature of the sector's work, with the aim to identify the needs, priorities and actions required for a green and just transition in the performing arts sector. The first IETM Brussels Focus Meeting, entitled *Fair Enough?*, was curated to address the issues of fairness, inclusion driven practice issues and inequitable models of the performing arts sector.

173 participants attended the Brussels Focus Meeting, 23 watched the live stream of the keynote event and 40 viewers have since watched the keynote online.

32,4% of the participants were local to Belgium and 67,6% came from outside of Belgium. In total, participants from 28 countries attended the meeting.

The focus meeting format and content of the sessions was conceived and hosted by **Ingrid Vranken**, an independent dramaturg, curator and artist based in Brussels, with the support of a group of facilitators:

- **Anikó Rácz**, Sin - Arts and Culture Centre, Hungary
- **Cristina Carlini**, Marche Teatro/Inteatro, Italy
- **Görkem Acaroğlu**, Theatre and interdisciplinary Artist, Australia
- **Harriet Macauley**, InDance International - IDI, Spain
- **Inga Remeta**, Gledališče Glej, Slovenia
- **Noémie Vanden Haezevelde**, Réseau des Arts à Bruxelles [RAB], Belgium
- **Pippa Bailey**, Producer/Director, Australia
- **Rachel Feuchtwang**, SCHWEIGMAN&, Netherlands
- **Sepehr Sharifzadeh**, NH THEATER AGENCY, Iran

Programme highlights

The meeting was organised into three main working group sessions, where the entire group of participants worked together on identifying challenges and solutions for fairness and improved working conditions in the performing arts.

Mapping Urgencies, good practices or good attempts Thursday 7 April



During our first workshop, participants split up in working groups to share and map their most urgent issues regarding fair and good practices they have observed or tried out.

Fairness dive: five case studies Thursday 7 April



The second working group session gave participants the opportunity to take a deep dive into specific case studies of fair practices - taken from different contexts - and analyse and discuss them through identifying their learnings.

Prototyping our fair futures Friday 8 April



During the third and final session, all the inspiration participants could gather from their colleagues found its culmination point. Either individually or with co-workers, they created prototypes for how our organisation/ practice could look like when implementing a fair practice principle or example.

These prototypes were shared in small feedback groups, where they helped each other identify the first steps they were able to take towards these futures.

In addition to the three large-scale brainstorming working sessions, the IETM Focus meeting offered members an opportunity to gather for the infamous networking session *Who's There?* each morning. Various member groups such as the PIC Group hosted formal and informal gatherings, and Brussels based artist and activist **Anna Rispoli** was invited to share the story and experience of the inspiring example of The Common Wallet Project in conversation with dancer and performer **Justine Maxelon**.

Artistic programme

In typical IETM fashion, the Focus meeting was accompanied by an evening of performances by Brussels based artistic organisations, including performances at the **KVS Theater** and **Ancienne Belgique**. The performances included *Traces*, a dance performance by **Wim Vandekeybus** and *Désintégration Culturelle*, a dance and theatre performance by **Nadine Baboy**. Participants also had the opportunity to attend the BRDCST Festival at Ancienne Belgique, which showcased the the best of avant-garde pop, futuristic hip-hop, grime, African black metal, Chicago footwork, jazz, electronic music, contemporary classical, improv and more.

TESTIMONIALS



"This was my first IETM. This Focus format was a real help in meeting new people, based on open discussion, values and society rather than trying to push collaboration or work. This placed everyone on an equal footing. We've all got questions and experiences to share."

"This meeting showed that IETM can be a place where diversity is celebrated, without an attempt to incorporate something according to one mindset's understanding. Today, I am sincerely proud to be a member of IETM. I believe that alongside such important things as reports and advocacy, IETM can become a platform that will become a platform for closer understanding, an equal collaboration between different geographical, and geopolitical regions, and a closer and more valuable understanding of the different sectors of our performing arts field."

IETM CAMPUS BERLIN - MAY 2022

30 participants



About

Following the pandemic, it was an effort to revive the IETM Campus.

The **IETM Campus Berlin** offered six days of intensive training in all aspects of working internationally in the performing arts sector. The aim was to support young or emerging professionals who are starting to internationalise their career.

The seventh edition of the Campus was held in partnership with IETM member LAFET Berlin – Berlin State Association for the Independent Performing Arts in the framework of their Performing Arts Programme.

30 participants from **fifteen** countries took part in the Campus this year, which is a higher number than in previous years. In addition, five tutors contributed to the Berlin Campus and facilitated its programme:

- **Ása Richardsdóttir**, IETM, Belgium
- **Israel Aloni**, ILDANCE, Sweden
- **Jo Mangan**, Curator and Director of the Performance Corporation, Ireland
- **Katja Sonnemann**, Akademie für Performing Arts, Producer, Germany
- **Virve Sutinen**, HAU Hebbel Am Ufer und Tanz im August, Germany

Programme highlights

The Campus programme consisted of various presentations and dialogues which were relevant to the contemporary performing arts; from hands-on knowledge about international cooperation to dialogue on gender activism, curation, inclusion, fairness and more. The Campus is organised in a participatory manner, with peer-to-peer learning and sharing, non-hierarchical approach and acknowledgement of the different backgrounds of the participants.

An important aspect of the programme is that all participants receive personal attention to their specific situation through an hour-long conversation with their tutor. Parallel to this, the IETM Campus Berlin programme offered a specific new format of self-managed sessions by the participants; time that they used to get to know each other better, pitch projects or new ideas and exchange advice.

The IETM Campus Berlin took place between two of the major performing arts festivals of the city, Theatertreffen (6-22 May) and Performing Arts Festival Berlin (24-29 May). This allowed participants to dive into the local performing arts landscape through visits, performances and dialogues with the festival organisers and local and international guests taking part in the festivities.

Key highlights of the programme were **Jo Mangan's** *Who am I Today?*, where she shared learnings and stories from her own career and encouraged participants to examine their own position, dreams and aspirations. **Virve Sutinen** shared her experience on how gender issues and gender politics have evolved in her decades long career, which sparked a heated conversation on how to discuss gender in today's world. **Katja Sonnemann** tackled the topic of producing in an international context and posed questions to participants on motivations, knowledge and complexities. As well as this, **Israel Aloni** offered a session on *Inclusion, Fairness and Equality* and asked through sharing experiences; where are we heading?

TESTIMONIALS



"I found the experience really intense, but I think it is so important that it was so intense in order to get to know everyone so well. The connections with the other people at campus and the exchange of cultural information felt like the most beneficial part for me (although it was all amazing!)."

"The team was great, it was lovely to attend the session "Tutors Confessions" - there was a sense of really seeing the personalities of tutors."

"It was very well facilitated by all. I especially was very pleased with how the conversations around the more sensitive matters were facilitated. So far, out of many such conversations in other settings, this was one of the most healthy ones, where the many sides of the challenges were brought to the surface."

IETM BELGRADE PLENARY MEETING SEPTEMBER 2022

359 participants



About

For the first time in over two years, IETM co-produced a large-scale physical IETM Plenary Meeting in cooperation with the [Bitef festival](#) in Belgrade, Serbia. The **IETM Belgrade Plenary Meeting** was a four day event that offered panels, participatory discussions, training, pitching and project presentations that a number of organised networking opportunities, as well as daily informal networking moments and a carefully curated artistic programme.

359 professionals from 47 countries attended the meeting. Additionally, over 100 viewed the live stream of keynote sessions and since the meeting an additional 120 viewers have watched the sessions on social media.

In total, the IETM Belgrade meeting hosted 38 versatile presentations, networking, training and working sessions, some of which were repeated more than once. Fourteen artistic productions were on offer as part of the BITEF artistic programme and a very well attended pre-trip to Novi Sad was carried out successfully.

Programme highlights

Pre-meeting trip to Novi Sad

Wednesday 28 September

The pre-meeting trip to Novi Sad was organised in collaboration with [Novi Sad 2022 - European Capital of Culture](#), one day prior to the IETM Belgrade Plenary Meeting.

The all day trip to discover Novi Sad's vibrant cultural scene gave participants the chance to learn both about the independent performing arts scene and institutional theatre production.

Connecting Journeys

Thursday 29 September

This working session aimed to connect participants with the Local Journeys for Change (LJC) projects and to share and reflect on all the projects and their development. They looked for common threads in their various journeys, gave and received ideas and advice on obstacles and difficulties, learned from each other and thought together about the next steps in their journeys.

The workshop was facilitated by **Anikó Rácz**, coach, group facilitator and arts manager based in Budapest, Hungary.

Dance against Labour - Welcome word & Opening keynote

Thursday 29 September



Our opening keynote retraced the entwined historical trajectories of dance and labour and speculated on what dance portends for the understanding of the contemporary, algorithmically-commanded, on-demand forms of labour.

Speakers

Tomislav Medak, BADco., Croatia
Ása Richardsdóttir, IETM, Belgium
Ivan Medenica, Bitef Festival, Serbia

Pitchorama

Friday 30 September



The infamous IETM pitching session, Pitchorama, came back with a bang with a strong line up of projects from across the world. The IETM Pitchorama is a session that creates an opportunity to present a project and look for partners by taking part in a live pitching session and Q&A.

Moderator

Cathie Boyd, Cryptic, United Kingdom

A priceless price list

Friday 30 September

How do we charge for our work and why are there no policies for the evaluation of artistic work in many countries? Using examples from different local contexts, this session explored specific cases that artists have gathered through institutional or independent initiatives in order to secure predictable and suitable financial working conditions in the arts.

Moderator

Danilo Prnjat, Artist, Serbia

Speakers

Jelena Mijović, Dramaturg and screenwriter, Serbia

Jasna Žmak, SPID - Croatian Screenwriters and Playwrights Guild, Croatia

[The full report and findings from this session are available here.](#)

Work and disability in the arts

Friday 30 September



This discussion tackled the notions of working conditions, labour and the idea of working with disability - including the recognition of its unique artistic quality.

Moderator

Filip Pawlak, Artist and Cultural worker - IETM Global Connector 2021-22, Poland

Speakers

Jovana Rakić, Artist and choreographer, Serbia

Mindy Drapsa, Riksteatern, Sweden

Rachel Marks, Relaxed Performance & Disability Access Consultant, Canada

[The full report and findings from this session are available here.](#)

Work & (in)stability

Friday 30 September

This session started with an analysis of the “project-based” cultural economy and the pressures and transformations it has brought to the field of artistic production. It also explored different strategies and alliances, and articulated the struggles for better working conditions, with a special focus on feminist, self-organised and political movements in the cultural field that have potential for change.

The panel discussed the position of freelancers and independent artists in a post covid context.

Moderator

Marijana Cvetković, STATION Centre For Contemporary Dance, Serbia

Speakers

Danaë Theodoridou, Performance Maker and Researcher, Belgium

Jaka Primorac, IRMO- Institute For Development and International Relations, Croatia

Rodrigo Arenas, Artist and researcher - IETM Global Connector 2021-22, Guatemala

Sepehr Sharifzadeh, NH Theater Agency, Iran

[The full report and findings from this session are available here.](#)

Connecting around the Globe

Friday 30 September

This session saw our newly established Global Connect project introduced to the wider network for the very first time. The session led the participants through a series of pressing issues that have been the centre of discussion within the [IETM Global Connectors](#) group in 2022. It was an opportunity to enjoy working with a stimulating group of colleagues from different continents who had similar experiences and interests.

Art is not alone

Saturday 01 October

How can we as artists and artistic workers reclaim our position and work on policies for improved labour conditions within our sector? This session attempted to answer this question, as well as offer participants a comparison of union activities in different local contexts.

Moderator

Vida Knežević, Kontekst, Serbia

Speakers

Kasia Wolinska, Choreographer, Germany

Fabiola Fiocco, Arts workers Italia, Italy

[The full report and findings from this session are available here.](#)

Feminist Leadership

Saturday 01 October

How can a position of power influence our ability to make changes? Are we ready to give up the position of power in order to create something democratic, diverse, participative? What are the alternative models of management in culture, and how can feminist theories guide us into finding a new approach?

Moderator

Markiza de Sada, Independent curator and Drag Artist, Serbia

Speakers

Isa Köhler, nrw landesbuero tanz, Germany

Ksenija Đurović, Bitef, Serbia

Lisa Marie DiLiberto, Theatre Direct Canada, Canada

[The full report and findings from this session are available here.](#)

Dance, choir and music workshops

Each day of the meeting presented an artistic workshop for participants to enjoy and take a moment to relax, such as Kolo/slet, a traditional form of Serbian dance, and a choir workshop.

Artistic programme

The IETM Belgrade Plenary Meeting was accompanied by a [rich artistic programme](#) that mainly consisted of theatre performances, organised within the frame of the BITEF festival.

TESTIMONIALS



“I think the programme was full of options for different sessions for IETM members and our guests. It allowed people to pick just a few and be otherwise free or be busy in dialogues from morning to night. This is how I think an IETM plenary programme should be, it is the responsibility of each participant to take time off as needed and design their own programme.”

“The Belgrade plenary was a great example of the clash of cultures and how easily we are fooled by the proximity of things. I think we all would need some workshops on cultural solidarity and unpacking biases before entering discussions, especially when they are happening in contexts that are not entirely western.”

EXTRAORDINARY ACTIONS

SOLIDARITY WITH UKRAINE

24 February & 9 March

124 participants

On 25 February 2022, IETM released the following statement in solidarity with Ukraine:

STATEMENT



IETM – International network for contemporary performing arts fiercely condemns Putin's regime invasion into Ukraine. As advocates of freedom and democracy, IETM stands in solidarity with Ukraine, its people, its artistic community and our Ukrainian members. Our hearts go out to our Ukrainian colleagues and friends who are fighting for their freedom and for their lives. A united international network, IETM speaks against conflict, injustice and violence, and for dialogue, understanding and peace.

We at IETM see it as our responsibility to support the Ukrainian artistic community and artists at risk, in the most relevant and meaningful way, and are currently working on how we can best mobilise our membership in this regard. We encourage our members and global artistic communities to take note of the advice given by expert organisations on how you can donate to the cause, stay informed and offer emergency support.

To gain first-hand insights about the situation in Ukraine after the Russian invasion, IETM organised a dialogue session for IETM members on 9 March with Ukrainian colleagues, as well as the founders of the non-profit organisation Artists at Risk, who support artists in need.

Our aim was to try and grasp an understanding on how we - professionals from the international performing arts sector - could support our colleagues and their relatives in the most relevant and meaningful way.

Members of fellow performing arts networks EFA, EDN and Circostrada were invited to join us:

- **Veronika Skleróva**
Programme director of Parade Festival, Karkiv
- **Anton Ovčnikóv**
Artistic Director Zelyonka Fest Contemporary Dance Festival, Kviv
- **Mykhailo Glúbokí**
IZOLYATSIA
- **Ivor Stúdolskí and Marita Múkonen**
co-founders of Artists at Risk

PROJECTS

GLOBAL CONNECT

About

Global Connect is a new programme for IETM. During 2020, as pandemic conditions were stifling the performing arts sector, the IETM Secretariat and IETM's Associate Members started discussing a joint vision to provide performing arts professionals who do not have the same access as others with opportunities and activities related to IETM.

Despite the fact that IETM have welcomed members from outside Europe for over 25 years, the network remains predominantly European based. Global Connect intends to establish a framework for IETM to extend opportunities for international networking amongst performing arts professionals, with emphasis on participants from the Global South. The goal of Global Connect is to make our network more inclusive, diverse and accessible.

Global Connect 2022 was launched in summer 2021, with a worldwide call for applications to take part in the first cohort of the programme. We received **198 applications** from across the world. A selection committee composed of three IETM Associate Members and two IETM staff members selected eighteen strong performing arts professionals from across six continents. Several online meetings were held in the run up to the IETM Belgrade Plenary meeting, which was attended by fourteen of the Global Connectors.

The Global Connectors 2022:



- **Jerry Adesewo**, Nigeria
- **Rodrigo Arenas**, Guatemala,
- **Inta Balode**, Latvia
- **Marina Barha**, State of Palestine
- **Patsy Chetcuti**, Malta
- **Hazem Header**, Egypt
- **Agustin Pandhuniawati Heryani**, Indonesia
- **Meera Krishnan**, India
- **Bridget MacIntosh**, Canada
- **Natalia Mallo**, Brazil
- **Hangama Obaidullah**, Australia
- **Anastasia Patlay**, Russia
- **Filip Pawlak**, Poland
- **Nwabisa Plaatjie**, South Africa
- **Amath Sarr**, Senegal
- **Hayk Sekoyan**, Armenia
- **Neja Tomsic**, Slovenia
- **Gry Worre Hallberg**, Denmark

Programme highlights and achievements

- Fourteen out of seventeen IETM Associate Members decided to financially support the programme in 2022;
- IETM secured an EU network grant to contribute financially towards the programme;
- The group showed promise to stay connected. During a specific evaluation session held on **10 November 2022**, all of those present stated that they either strongly agreed or agreed that they “*felt welcomed and integrated into the overall IETM network*” and equally strongly agreed or agreed that “*their introduction to the network was properly facilitated through activities such as meetings, written communication and networking.*”;
- Five of the eighteen Global Connectors took part in another IETM programme *Local Journeys for Change* in 2022.

LOCAL JOURNEYS FOR CHANGE

About

Local Journeys for Change (LJC) is a training programme aimed at empowering IETM members with the tools necessary to bring positive change to their local professional context, communities or policy-making field. Through shared training sessions, mentorship, peer-review exercises, exchanges with the wider IETM network and financial support, 24 IETM members were able to realise a small-scale project back home that tackled issues that are most relevant to their local reality.

For projects to be worked on in 2022, a call for proposals opened up to the IETM membership in **January 2022** and was open until **7 February 2022**. 54 applications were submitted from **29 countries** worldwide and **24 projects** from **23 countries** were selected.

The projects

- *‘We Matter’ - Inclusive Dance Workshops* by MIHR Theatre, Armenia
- *Breaking Binary* by Rick Busscher, The Netherlands
- *Convergence* by Teatru Salesjan, Malta
- *Developing culture’s role in achieving climate justice* by Creative Carbon Scotland, United Kingdom
- *Disability art project* by Jerry Adesewo, Nigeria
- *FRÉ* by Emprendo Danza, Spain
- *Freedom lives Here* by ACT Association for Independent Theatre, Bulgaria
- *Intsomi for our future* by Nwabisa Plaatjie, South Africa
- *Jotay Culturel* by Amarth Sarr, Senegal
- *Meetup on the beach* by Ģertrūdes ielas teātris, Latvia
- *Notes from the underground* by Volcano Theatre Company, United Kingdom
- *Novos Percursos para Campanhã* by Visões Úteis, Portugal
- *Persami Paradance: Gender Equality Bootcamp For Young Artist* by Agustin Pandhuniawati Heryani, Indonesia
- *Radio LEIB - Community Radio Workshop* by Teatringestazione, Italy
- *Roma Heroes - Workshop on European Roma Theater* by Independent Theater Hungary, Hungary
- *Trans-Atlantic Walks in the Queer Woods* by Paul Bargetto, Poland
- *Small Arts in Urban Spaces* by Emanat, Slovenia
- *StrangeSpaces* by TeaterPi, Sweden
- *SWITCH ON ! Local focus group for INCLUSIVITY – EQUALITY – FAIRNESS in the performing arts* by Isabel Andreen, France
- *Trust me!* by Kulturanova, Serbia
- *Time for change - not one generation more* by ARTPOLIS - Art and Community Center, Kosovo
- *Who decides? Developing an audience-based curating structure in Hungary* by Flying Bodies, Hungary
- *Women From Real World* by Hangama Obaidullah, Australia

Programme highlights and achievements

Out of the 24 selected projects, 23 were completed within the project’s timeline.

85 individual events were organised within the 23 projects which reached over 1500 professionals and community members. The majority of the events were small scale, such as workshops with targeted participation and a limited number of attendees.



Local Journeys for Change
Training and grant for local action

The participants were part of the following training activities provided by IETM:

- Five online peer to peer learning sessions;
- Nineteen individual coachings;
- One group coaching of 120 min, held during the IETM Belgrade Plenary meeting for the LJC participants.

Several of the projects produced results which can be applied within the network or can serve either as prototypes, methodologies or best practices presentations:

- A curatorial gamified workshop entitled “*Who decides?*” by the Hungarian collective Flying Bodies;
- Climate justice workshop session, which Creative Carbon Scotland aimed to test outside of the Scottish context and will be part of the IETM 2023 Aarhus plenary meeting;
- A research of a prototype platform for sharing scenic materials between the public and NGO organisation (FRE by Emprendo Danza);
- Radio Lieb - Radio Community workshop conducted by Altifest;
- A bootcamp workshop for empowering artists on issues of gender bias and violence by Persami Paradance from Indonesia;
- A series of workshops tackling the history of Roma theatre and the representation of Roma communities within performing arts (by Independent Theatre Hungary);
- A workshop on consent in beyond binary ways of working (Rick Buscher);
- *Jotay Culturel*, a series of workshops aimed at empowering independent artists in Senegal to advocate for the rights of the artist.

ADVOCACY & RESEARCH

About

IETM's advocacy and research focus was in line with the year-long focus on inclusion, equality, fairness and working conditions. The research team contributed strongly to the thematics and methodologies in creating IETM's new programmes and meeting formats, liaising collaborations with external authors and researchers and taking part in the shaping of IETM activities. A [dedicated advocacy page](#) was set up on the IETM's website to showcase its important policy developments at a national, international and EU level, shared with IETM members and the sector at large.

In addition, several arguments and viable policy messages were shared with different stakeholders, in line with the values of our network.

Preparation, monitoring and management of the new *Episodes* publication series¹ was carried out, as well as the new *Innovate Cultural Policy event*² format for policy-makers, cultural institutes and art councils.

Beyond reacting to the political and policy discourse, IETM strove to shape the political reality by fostering and shaping decision-making agendas and making sure the values of sustainability, fairness and inclusivity were central to them. This work has become even more central through IETM's work for **Perform Europe**, which you can read more about in *Chapter 2: Collaborative Partnerships*.

IETM has worked on consolidating the advocacy for the performing arts, getting ever closer with our peer networks in the sector. An informal policy platform to discuss transversal policy issues, exchanging and generating knowledge and undertaking joint advocacy actions towards the European institutions and member states is being developed.

Publications and reports

Several publications and reports were produced in 2022, namely:



Fair Enough? - Report from the IETM Focus Meeting Brussels April 2022

An in-depth report to showcase the intentions and outcomes of the meeting which mapped the urgencies, recommendations and good practices in the performing arts sector. With contributions from 173 participants, the IETM Focus Brussels report is a collection of challenges we still face as a sector, with ideas on how we can advance the fair and green transition of the performing arts and rethink our international existence, in small and large steps.



European Semester as a tool to improve working conditions in cultural and creative sectors

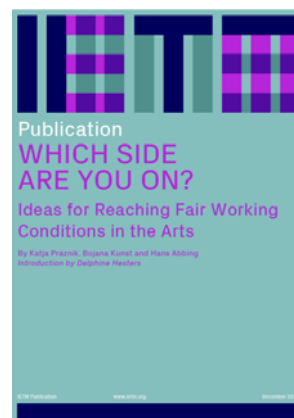
May 2022

A policy report on how the European Semester can be used for improving working conditions in the cultural and creative sectors. The author has undertaken a brief analysis of how the European Semester can be a tool to stimulate and advance Member States' policies and reforms aimed to improve social and economic status of artists and cultural professionals. The objective of the research was to reveal whether the European Semester can serve as a mechanism to further such reforms, highlight possible ways how this can be done and point out the main policy players and levels at which such changes can be triggered and implemented.



The Performing Arts in Serbia September 2022

Commissioned in connection with the **IETM Belgrade Plenary Meeting**, this mapping intends to provide a concise yet comprehensive overview of the contemporary performing arts in Serbia. The mapping provides a framework which can support future research and make it easier for international guests to establish cooperation with local organisations.



WHICH SIDE ARE YOU ON? - Ideas for Reaching Fair Working Conditions in the Arts

December 2022

In line with IETM's focus on fairness and working conditions, this first edition of our new *Episodes Series* brings to the forefront Ideas for Reaching Fair Working Conditions in the Arts, under the title *Which side are you on?*

In their contributions to this publication, **Katja Praznik, Bojana Kunst and Hans Abbing challenge** some of the belief systems and prevailing mechanisms that keep us from reaching fundamental change within the arts sector, and invite us to rethink how we deal with and value labour and time, the prevailing project-approach in the arts and boundaries between artistic and non-artistic work.

¹ The first Episode publication on Inclusion & Fairness 2022 (see under publications)

² Held on 25 January 2023

In addition to these publications, IETM commissioned five reports on five different training sessions held during the IETM Belgrade Plenary meeting:

Feminist Leadership

by Lian Bell, Ireland

How can a position of power influence our ability to make changes? Are we ready to give up the position of power in order to create alternative models of management in culture, and how can feminist theories guide us into finding a new approach? This report gives an overview of the session “*Feminist Leadership*”, the topics raised and discussions with the panel and the audience.

A priceless price list

by Anastasia Patlay, Russia/Spain

How do we charge for our work, and why are there no policies for the evaluation of artistic work in many countries? Using examples from different local contexts, the session “*A priceless price list*” explored specific cases that artists have gathered through institutional or independent initiatives, in order to secure predictable and suitable financial conditions of work in the arts.

Art is not alone

by Goran Tomka, Serbia

What kind of struggles do art workers face in their everyday work? Why does artistic and cultural work often stay invisible and underpaid? Which are the possible alliances that can be formed to make these issues more visible and to improve the social position of art and cultural workers? These are some of the main questions that the session “*Art is not alone*” has been dealing with.

Work & disability in the arts

by Fanny Martin, Canada

Recent research in the sector has shown that there is a significant lack of awareness about what it means to work in the arts for professionals with disabilities. The session “*Work & disability in the arts*” tackled the notions of working conditions, including working with disabilities and the recognition of its unique artistic quality.

Work & (in)stability

by Susanne Danig, Denmark

The session “*Work and (in)stability*” gave a sense of perspective about the dominant feeling of instability in the cultural sector, through stories and data analyses coming from different regions of the world. It examined the consequences of the “project-based” cultural economy as well as the pressures and transformations that the latter has brought to the field of artistic production. The session also put forward a number of meaningful coping mechanisms for creating better working conditions, including keeping conversation open with policy makers and governments as well as artists’ movement and collective action.



SPEAKING ENGAGEMENTS



Each year, IETM is asked to speak and take part in dialogues on diverse topics. Here are a few highlights of the engagements we delivered in 2022:

- Towards fairer cultural international cooperation: visions from the peripheries**
14 January
Barcelona, Spain

Hosted by the Programa Gestió cultural UB, in the framework of the European Project StrongerPeripheries, IETM delivered a presentation about the research done during Perform Europe.

- “Re-Creation” – European discussions on artistic creation**
4 March
Paris, France

Organised during the French Presidency of the Council of the European Union under the title RE-CREATION and held at Théâtre National de la Colline in Paris, IETM took in a roundtable entitled **Boosting and supporting artistic production and dissemination in Europe**.

- Presentation about IETM**
31 March
Brussels, Belgium

A presentation about IETM for the Central Denmark EU Office in Brussels for cultural professionals from Jutland, Denmark.

- Women in Cultural Leadership Network**
29 May
Berlin, Germany

Participation in a meeting of the Women in Culture Leadership Network organised by Goethe Institute.

- UK Members Meetup**
21 June
London, UK

A dialogue and meeting with IETM Members from the UK, hosted by Artsadmin.

- Tanzmesse**
3 September
Dusseldorf, Germany

A panel participation at Tanzmesse NRW under the title (Un)probable Futures

- International Summer School at Archa Theatre**
3 September
Prague, Czech Republic

Presentation about IETM and international networking for students of the International Summer school at Archa Theatre.

- Will performers continue to travel?**
7 September
Tokyo, Japan (online)

Panel participation as part of the Tokyo Performing Arts Festival Symposium looking at environments and the Global South in a post-pandemic world.

- Global Culture Relations Platform Reunion**
25 November
Brussels, Belgium

In an effort to promote our Global Connect 2023 call for applications, the IETM Communications and Membership team attended the Global Culture Relations Platform reunion held in Brussels in November 2022. They held a presentation in front of the participants and then participated in a roundtable discussion where they were able to answer questions and queries about the programme. This resulted in an application from selected Global Connect 2023 member Kevin Kimani Kahuro from Kenya.

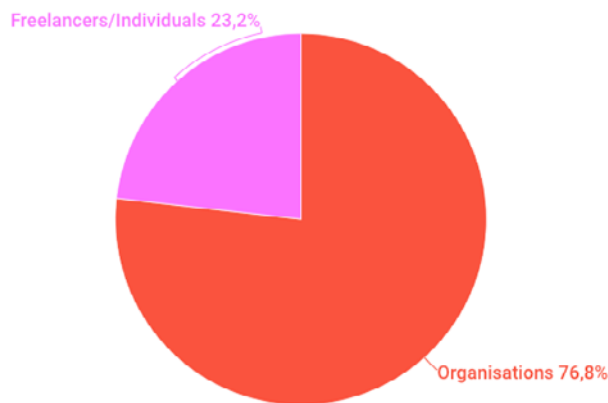
MEMBERSHIP

In July 2022, IETM ran a quantitative study of the IETM membership to better understand its composition and characteristics. In the analysis, we used the information that each member adds to their profile and is consequently stored in the IETM database (CiviCRM).

The results of this exercise identified the main trends within the membership in terms of geographical representation, the type of performing arts organisations and freelancers which IETM represents and the arts forms that they appear to represent. On the other hand, the results also show which sides of the global performing arts are still underrepresented or lack representation in the network.

In July 2022, IETM counted **530** members. This number includes new members, members that renewed their membership in 2022, guest members (76) from the [Guest Membership programme 2021-22](#) and the [18 Global Connectors 2021-22](#).

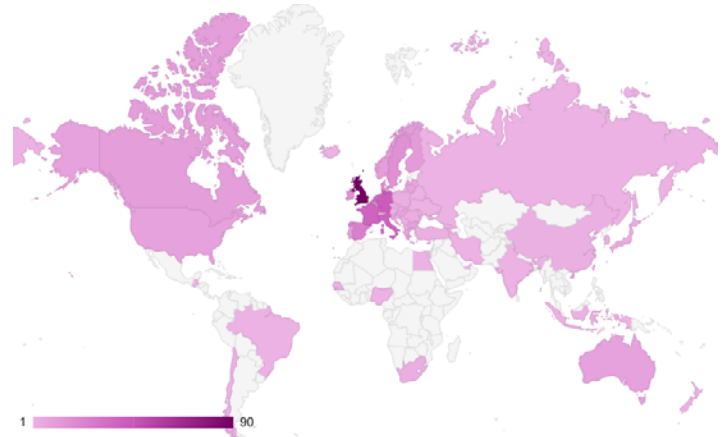
Of the total **530** members, **407** are organisations (76,8%) and **123** are freelancers/individual professionals (23,2%).



All members join the network via different [membership categories](#). The status of categories in July 2022 were as follows:

MEMBERSHIP CATEGORIES	N	%
Membership Category 1	218	41,13%
Membership Category 2	36	6,79%
Membership Category 4	61	11,51%
Membership Category 3	53	10,00%
Membership Category 5	44	8,30%
Guest Membership	77	14,53%
Associate Membership	17	3,21%
IETM Global Connect	18	3,40%
Special Membership	6	1,13%
Total	530	100,00%

The **530** members are based in **62** countries.



The "Top 10" countries are:

1. **UK:** 90 - 16,98%
2. **Germany:** 43 - 8,11%
3. **Italy:** 40 - 7,55%
4. **France:** 39 - 7,36%
5. **Netherlands:** 33 - 6,23%
6. **Spain:** 26 - 4,91%
7. **Belgium:** 19 - 3,58%
8. **Denmark:** 18 - 3,40%
9. **Sweden:** 17 - 3,21%
10. **Ireland:** 16 - 3,02%

As mentioned above, **76,8%** of the membership is composed of performing arts organisations (**407**). They are based in **50** countries, with the "top 6" countries being: UK: **57** - **13,76%**, France: **36** - **8,60%**, Italy: **31** - **7,72%**, Germany: **28** - **6,88%**, The Netherlands: **28** - **6,88%**, Spain: **23** - **5,65%**.

IETM members can list which art forms they work within in their profile. Theatre, performance art and dance are the most mentioned art forms.

21,2% of the membership is composed of performing arts freelancers/individual professionals (**123**). They are based in **50** countries with the "top 5" countries being: UK: **34** - **27,64%**, Germany: **15** - **12,20%**, Italy: **9** - **7,32%**, Australia: **5** - **4,07%**, Belgium: **4** - **3,25%**.

35,71% of them (**45** individuals) identify themselves as an artist and **37,30%** (**40** individuals) as a producer.

In terms of art forms that IETM members can mention in their profile, this group has a similar trend as the members' organisations.

In 2022, the IETM membership had an overall healthy status and was able to retain older IETM members as well as attract new members and grow, thanks to IETM activities and programmes such as IETM Global Connect.

COMMUNICATIONS

In 2022, we focussed on developing the IETM Communications department as a hub for our activities, meetings, training programmes, research, projects and publications. Through an intricately organised structure, our rich source of content kept our social media channels, website and newsletters stocked with information and resources. In a year full of achievements, we have listed some of the highlights and new additions to the communications department below.



Website

The IETM website (301,197 pageviews by 113,251 users in 2022) serves as a centre for all communications.

In the summer of 2022, we evaluated the current status of the IETM website to piece together how we could improve it for our members' community.

Together with our website developer, we put together a concrete plan to tackle some of the outstanding website issues that needed resolving. This included, but was not limited to, improving the user friendliness of the website and adding a number of useful features that would benefit our membership greatly.

The most beneficial addition to the website have been:

- Redesigning the IETM Forum. The forum now has a better layout and is easier to navigate.
- Language proficiency labels have been added to IETM profiles
- A contact list of employees working for each organisation registered in our website is now visible to all members
- A useful 'My Schedule' feature has been added to the programme of all IETM meetings, meaning that members can now build a custom schedule for themselves ahead of the meeting and can also see which other members will be going to each session.
- The creation of a custom 'My Membership' page which shows the status of the membership, the validity period and has a single-click button to renew the membership easily.



Audio reports

In 2022, we decided for accessibility purposes to produce an audio version of each major publication in order to provide access for those who would benefit from it the most. To do so, we partnered with Ian Rattray from [Clear Voice Enterprises](#), a disabled audio convertor. Audio conversions in 2022 include *#MeToo in the Arts: From call-outs to structural change*, *The Performing Arts in Serbia*, the report from the IETM Focus *Fair Enough?* and the first 'New International Episode Publication' 'Which Side are you On?'







Social media

2022 saw an increase of reach, engagement and followers across all of IETM's social media channels. IETM has promoted its activities in an effective manner in order to ensure a timely dissemination that does not compete with other major sectoral announcements. Our social media content has always been presented in a way to make it easy for our partners and stakeholders to share if they've been tagged in a post, and to foster reshares and virilisation of contents.

There has been a significant increase in followers across our **Facebook, Instagram and LinkedIn** channels. This shows that social media is becoming a more favourable platform for information as opposed to our website. We've noticed an emerging trend: the most popular format when posting on social media are pictures from IETM events and events announcements. As well as this, social media posts that have a specific call to action or include member specific activities and news are also very popular.

It can be noted, however, that there was a decrease in Twitter followers. In autumn 2022, Twitter announced that it would be taken over by Elon Musk, which caused a worldwide drop in Twitter users who were adamant to leave the platform while under this leadership, and choosing to migrate to different platforms. This could explain why our Twitter statistics have decreased in an otherwise flourishing increase across our social media platforms.

				
Total Followers	23,285	3,035	3,035	4,942
Increase of followers from 2021	↑ 17.65%	↑ 17.86%	↓ -0.18%	↑ 25.13%
Average of posts per month	17/18	6	25	16/17
Total reach 2022	213,026	23,063	121,271*	66,169
Total engagements 2022	18,186	2,807**	4,239	5,784***
Total users redirected to the IETM website	5,679	278	617	1,658

*Impressions ** Profile activity ***Clicks

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 2022, IETM led and took part in three clearly defined projects; namely Perform Europe, SHIFT - Shared Initiatives for Training and The Culture Relations Platform.

SHIFT



About

IETM was one of nine networks which joined forces to work together as part of the SHIFT - Shared Initiatives for Training project 2019 - 2021, supported by Erasmus Plus. During the latter part of 2021 and in 2022, the networks developed the [SHIFT Eco-Guidelines for Networks](#) together, to recognise and address the ecological footprint associated with operating international cultural network and platform-organisations (hereafter referred to as network-organisations).

The guidelines serve as a reference document for network-organisations that aim to minimise their footprint, optimise environmentally sustainable practices, and act as an example of good practice for their members and other networks. They are purposely made openly accessible in the hope they can inspire structural organisational change in the cultural sectors, in the broadest sense. These guidelines are tailor made for cultural network-organisations, taking into consideration their unique characteristics and the contexts within which they operate. Their aim is to cover all major areas of their environmental impact, including operations, policies, activities, and governance. Special attention is given to travel and events, which are the main sources of carbon emissions for network-organisations. Implementing these guidelines will enable network-organisations to structurally become more environmentally sustainable.

The SHIFT Eco-Guidelines, have been created in collaboration with the [Green Leisure Group](#) and [Creative Carbon Scotland](#) and can be found [here](#). During this process, new networks have joined the process and now 16 networks in total are part of the partnership. By the end of 2022, the guidelines, parameters, templates and other supporting documents were ready for launch and the intention is that in 2023 a pilot phase will be executed, aiming to achieve an eco-certification for cultural networks, taking into account their specific needs and working methods.

CULTURE RELATIONS PLATFORM



About

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

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

PERFORM EUROPE



About

Perform Europe is an EU-funded project which aims to rethink cross-border performing arts presentation and touring in a more inclusive, sustainable and balanced way. Perform Europe 2020-2022 included a research phase, testing a support scheme and policy recommendations.

Perform Europe was 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 started implementing the pilot scheme at the end of November 2020 and ran it until mid 2022.

2022 saw the latter part of the project come to light, namely the touring done by 85 producers and presenters selected, joining forces within 19 partnerships and showing over 40 productions 270 times in over 90 physical and digital locations. Simultaneously, the Perform Europe team, led by IETM, worked on policy recommendations for the European Commission and national policy-makers on how sustainable, inclusive and balanced cross-border distribution of the performing arts can be supported, based on the learnings of Perform Europe.

PERFORM EUROPE'S IMPACT - BRUSSELS - 13 JUNE 2022

77 participants



About

The Perform Europe Impact event was the accumulation event of the pilot of Perform Europe, where the consortium and partnerships shared the lessons learnt and achievements of the project. The event was live-streamed from the Bozar in Brussels and attended on-site by 77 participants.

Representatives from the European Commission, the EACEA, Brussels-based cultural institutes, media partners, representatives of the performing arts sector, as well as the Perform Europe Consortium, Jury, Advisory Group, and representatives of the 19 selected project partnerships.

Programme highlights

- Greetings and opening remarks from **Barbara Gessler**, Head of Creative Europe Unit, European Commission
- **What we are doing now**, a conversation with representatives of Perform Europe partnerships. Speakers: **Madhumita Nandi**, Artistic Co-Director, Oyoun Berlin; **Kamma Siegumfeldt**, Administrator, Helsingør Teater; **Yvona Kreuzmannova**, Founder & Director, Tanec Praha / Big Pulse Alliance. Moderated by **Stephane Segreto-Aguilar**, Head of International Development, Circostrada, European Network for Circus and Street Art, Perform Europe Board Member
- **How we see the future** - our vision for sustainable and inclusive touring with **Elena Polivtseva**, former Head of Policy, IETM, Perform Europe Project Manager and **Joris Janssens**, IDEA Consult, Perform Europe Board Member
- **What have we learned** - a conversation with stakeholders. Speakers: **Gundega Laivina**, former Artistic and Managing Director of New Theatre Institute of Latvia and Homo Novus, International Festival of Contemporary Theatre and Perform Europe Jury Chair; **Yohann Floch**, COO, On The Move, Perform Europe Advisory Group and **Walter Zampieri**, Head of Unit (Culture) at the European Education and Culture Executive Agency (EACEA). The discussion was moderated by **Kathrin Deventer**, Secretary-General, European Festivals Association, Perform Europe Board Member.

The Perform Europe Impact event was moderated by Ása Richardsdóttir, IETM Secretary General and chair of Perform Europe. The video of the whole event can be viewed [here](#).

The Perform Europe consortium

IETM - International network for contemporary performing arts, European Festivals Association (EFA), Circostrada, European Dancehouse Network (EDN), IDEA Consult and with the addition of new partner Pearle - Live Performance Europe are delighted to announce that they have been mandated to continue to lead Perform Europe in the coming years (2023-2026).*

RESOURCES AND COMMUNICATION

During the pilot of Perform Europe 2020 - 2022, extensive research was conducted by the consortium partners. This includes:

Perform Europe Insights: Sustainability through innovation

This report shares the main learning points of the first phase of Perform Europe. The report calls attention to the current issues and imbalances in the European system of cross-border touring and presentations of the performing arts, and articulates a vision on how to bring change.

[Written version](#) [Audio version](#)

Research results of Perform Europe

This report is the summary of the main research paper produced in the first six months of [Perform Europe](#). The report contains the results of the Mapping phase: inventory of existing schemes and digital tools, and a sound analysis and forward-looking assessment of the state-of-the-art of the physical and digital cross-border distribution of performing arts works in terms of gaps to fill and potentiality to build on.

[You can download the annexes mentioned in the report via this link.](#) [The report is available to read here.](#)

The Perform Europe Documentary

Perform Europe's final event in June also saw an occasion for IETM to interview selected partnerships and jury members on what Perform Europe has done for them and gave us an insight into the selection process and its results and achievements. This resulted in a thirteen minute documentary on Perform Europe's impact, which is available to watch here.

[Documentary](#)

Perform Europe Partnership Catalogue

In this catalogue, you will find an overview of the nineteen Perform Europe projects that were selected by the Jury, along with more information about the partners, artistic work(s) and presenting contexts included in each project. The catalogue shows clearly how versatile the nineteen pilot partnerships were, with aims of bringing high quality works to rural areas, involving local artists and participants, empowering voices of migrant artists and communities, using slow travel as a framework to create and show work, reducing carbon-intensive practices, refocusing on experiences of nature and the body, bridging the gap between audiences and artists with disabilities, using technology to involve communities, bringing artistic work to new places using apps and virtual reality, promoting queer, feminist, decolonial, migrant, human-centred artist-led and ecological initiatives.

[The report is available to read here.](#)

Perform Europe Stories

A considerable effort was put into communicating each and every Perform Europe performance through their website. The Perform Europe stories aimed to showcase selected partnerships, learn more about their innovative touring and distribution practices and follow their journey as they implemented their projects from January to June 2022.

[Read their stories.](#)

Perform Europe Map

An interactive map was generated in order to effectively showcase the numerous locations where the Perform Europe performances and partnerships were held.

[You can take a look at the map here.](#)

ACKNOWLEDGEMENTS

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

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

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

- Arts Council England, United Kingdom
- Arts Council Ireland, Ireland
- Arts Council Malta, Malta
- Arts Promotion Centre Finland, Finland
- Australia Council for the Arts, Australia
- Belfast City Council, Northern Ireland
- British Council, United Kingdom
- Canada Council for the Arts, Canada
- Creative Scotland, United Kingdom
- Danish Agency for Culture, Denmark
- DGARTES DIREÇÃO-GERAL DAS ARTES, Portugal
- Fonds podiumkunsten - Performing Arts fund NL, The Netherlands
- GOETHE-INSTITUT, Germany
- Institut Français, France
- KAMS - KOREA ARTS MANAGEMENT SERVICE, Korea
- ONDA, France
- PRO HELVETIA, Fondation Suisse pour la Culture, Switzerland
- Swedish Arts Council, Sweden
- Wales Arts International/Wales Arts Council, Wales



