



International network  
for contemporary  
performing arts



# ANNUAL REPORT 2025

CHAPTER 1

# ABOUT IETM



WHAT IS IETM?

GOVERNANCE &  
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IETM  
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APPOINTED  
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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, global, influential network with members from all genres and spectrums 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, training, events, peer-to-peer exchange and dialogue. IETM offers its members strong communication channels to build their international networks and collaborations. IETM leads and takes part in partnerships projects, such as the renowned programme Perform Europe, to increase opportunities for its members and the performing arts sector at large.

IETM is globally known for its publications and research, which often launch new pioneering ideas, challenge common knowledge and encourage policy makers to make change.

IETM aims to contribute to a more inclusive, greener contemporary arts field by supporting, and highlighting the work of underrepresented performing arts professionals and pushing the green agenda and the fight against climate change.

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



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## 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.

### 2025 BOARD OF DIRECTORS

**Cristina Carlini**, Project Manager, LIV.IN.G, Italy  
(President)

**Jo Mangan**, Artistic Director,  
THE PERFORMANCE CORPORATION, Ireland

**Milan Vračar**, Founder,  
KULTURANOVA, Serbia

**Isa Köhler**, Project manager,  
Bureau Ritter, Germany (Treasurer)

**Pippa Bailey**, Producer and director, Australia (vice President)

**Bek Berger**, Artist, Curator and Dramaturg,  
Germany (Secretary)

**Marina Barham**, General Director,  
Al Harah Theatre & Global Connector, Palestine

#### Left in 2025:

**Jeffrey Meulman**, Director,  
Verkadefabriek, the Netherlands ( former President)

**Susanne Næss Nielsen**, Director,  
Davvi - Centre for Performing Arts, Norway

**Davide D'Antonio**, Head of International Development,  
Associazione Etre, Italy

**Vesselin Dimov**, Chairman  
ACT Association and Director of Toplocentrala, Sofia,  
Bulgaria

## 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 2025 WERE:

**Abdallah Bahlit**, Administrator

**Ása Richardsdóttir**, Secretary General

**Giselle Musabimana**, Communications & Project Officer

**Lottie Atkin**, Communications & Events Manager

**Margherita Petti**, Membership Manager

**Roisin Caffrey**, Production Manager

**Toy Zama**, Production Officer until July 2025

**Ilaria De March**, Membership Officer from December 2025

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

**Karen Verlinden**, Project Coordinator until September 2025

**Margherita Petti**, Project Coordinator from September 2025

**Mariam Lezhava**, Communications Manager

**Cristina Emmel**, Project Assistant



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## 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.

### 2025 ADVISORS

**Horacio Pérez**, Creative producer, curator & Global Connector, Chile

**Marine Karoyan**, Artistic director, ARé Fest, Armenia

**Burcu Yilmaz**, Founding partner and curator, A CORNER IN THE WORLD, Turkey

**Sepher Sharifzadeh**, Distributor, laGeste, Belgium

**Liz Pugh**, Creative Producer, Walk the Plank, United Kingdom

**Jerry Adesewo**, Artistic Director, Arojah Royal Theatre & Global Connector, Nigeria

**Filip Pawlak**, Freelancer & Global Connector, Poland

**Harriet Macauley**, Director, InDance International, Spain

**Nwabisa Plaatjie**, Independent Producer and Director & Global Connector, South Africa

**Fanny Martin**, Creative Director, Art of Festivals, Canada/Croatia

**Camilla Gurtler**, Producer, THE DEVELOPMENT PLATFORM, Denmark

**Hazem Header**, Artistic Director, NÜT Dance Company / Breaking Walls Festival & Global Connector, Egypt

### LEFT IN 2025:

**Aina Juanet Bolinches**, Producer, Nau Ivanow, Spain

**Israel Aloni**, Artistic Director and Choreographer, ILDANCE, Sweden

**HeeJin Lee**, Creative Producer, Producer Group Dot, Republic of Korea

## From NIPA to THRIVE

IETM has two main sources of funding, its membership fees and its EU Creative Europe network grant. Our 2022 - 2024 IETM Network Grant project NIPA offered members continuous search for direction, methods and new models to position their work and collaborations. This work culminated with a members wide evaluation, shared with members in 2025. The evaluation identified how members' perceptions of IETM had evolved over the previous six years, assessed the impact of the NIPA project, and measured the relevance of IETM's activities to members' international work.

The findings, gathered, synthesised and shared in 2025 are now actively shaping the direction of IETM within our new 2026-2028 network project, THRIVE.

Members described IETM as becoming more inclusive, diverse and open, as well as more globally connected. They also noted a shift away from primarily physical gatherings, with fewer in-person events each year, while the newest activities, such as the IETM schools, are maintaining and strengthening connections across the network.

Across members' experiences, inclusivity, networking and learning emerged as the core values most strongly associated with IETM.

**Looking ahead, members highlighted several key principles that will guide the network's future direction:**

- **Community-based initiatives and solidarity**
- **Learning, experimentation and peer-to-peer knowledge sharing**
- **Concrete action towards environmental sustainability**
- **Advocacy and political engagement**

This is in line with THRIVE'S key objectives, which are to contribute to the creation of a future in which the performing arts sector can truly thrive, by building skills and expertise, space for experimentation and innovative models through its events, schools and research and make favourable conditions for the sector, by influencing policy. Overall THRIVE objective is to continue making the IETM network more global, while promoting equitable, sustainable and inclusive approaches to cross-border collaborations.

CHAPTER 2

# ACTIVITIES



Photo credit: © Nida Mozuraite

MEETINGS

PROJECTS

TRAININGS

ADVOCACY ACTIONS

RESEARCH AND  
PUBLICATIONS

SPEAKING  
ENGAGEMENTS

MEMBERSHIP

COMMUNICATIONS

## Activities

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

We kicked off 2025 with the third edition of our Innovate Cultural Policy Event, and in the spring offered several sessions of the renewed programme of the IETM Green School. We started a new collaboration with four other networks, PAC and continued serving our members with our advocacy work, with our IETM lead campaign for a stronger Creative Europe was one important highlight, in addition working on other research, policy work and publications. In June we headed to the IETM Berlin Plenary Meeting 2025 in Berlin, Germany, where 548 participants gathered to test new meeting models and exchange on some of the most pressing issues facing the performing arts sector. In collaboration with Bradford 2025, IETM's 2025 Focus meeting was held in October.

**IETM continued leading Perform Europe's of which you can read more about in Chapter 2: Collaborative Partnerships.**

In 2025, we had the honour to welcome 11 new Global Connectors into IETM, chosen from 200 applications for their unique voices and experience of engaging with their local contexts and communities, professional and personal journeys, roles in the performing arts ecosystem and motivation to join the network. You can read more about IETM Global Connect [here](#).



## Meetings

### AGAINST ALL ODDS IETM INNOVATE CULTURAL POLICY EVENT 2025

3 March 2025

137 participants

#### ABOUT

In 2025, IETM celebrated its 44th anniversary. Since its inception, we have been exploring and championing the concept of 'internationality' in the performing arts, with our efforts to reinvent international practices in the field have been deepened through initiatives such as Rewiring the Network and Perform Europe.

During our third Innovate Cultural Policy event, we presented our latest research [The New International: Against All Odds](#), which's vision is written by consolidating the knowledge generated via IETM's activities in the past 3 years under the umbrella of our key project The New International in the Performing Arts (NIPA) 2022-2024.

How can our international work continue in times of growing scarcity of resources and freedoms? How can we build sustainable and fair international cultural practices in 2025 - against all odds?

#### PROGRAMME:

We presented our research which examined the current trends and new models emerging in the art sector and proposed how change in policy and a daring progressive art sector, working across borders, can indeed:

- strengthen the art biosphere
- resiliate through engagement
- foster redistribution of power and politics of trust and partnership
- reframe the relationship between art and funding
- rethink the global artistic impact

Through a six axes vision, IETM introduced its proposal for a new international policy vision for the performing arts. Several IETM members from across the globe commented on the vision and highlighted concrete actions performing arts practitioners, networks, stakeholders or policy makers can take, regarding the six axes of this new vision.

#### SPEAKER:

[Elena Polivtseva](#), Independent researcher, Belgium

#### SHORT STATEMENTS FROM:

[Isa Kohler](#), Bureau Ritter and IETM Board Member, Germany

#### MEMBERS' CONTRIBUTIONS:

[Silvia Ribero](#), Biloura Intercultural Arts Collective, Italy  
[Vikram Iyengar](#), Pickle Factory Dance Foundation - Global Connector 2024 India

[Filip Pawlak](#), freelancer artist and producer - Global Connector 2022, Poland

[Jo Mangan](#), THE PERFORMANCE CORPORATION, Ireland

[Stephanie Garcia](#), Artist, Manager and Arts Administrator - Global Connector 2024, Mexico

#### MODERATOR:

[Ása Richardsdóttir](#), IETM, Belgium / Iceland

**IETM BERLIN PLENARY MEETING 2025 BERLIN, GERMANY**

15-17 May 2025

**Partners:** Bundesverband Freie Darstellende Künste, LAFT Berlin, ufafabrik, Performing Arts Programm Berlin

548 participants

**ABOUT**

The [IETM Berlin Plenary Meeting 2025](#) was rooted in the resources that define our work: cultivating community, amplifying multiple perspectives and making space for processing our experiences by working with language, the body and emotions.

At the time of the meeting, Berlin was grappling with some major challenges - [budget cuts](#) targeted both small and large institutions alike, and the arts scene felt an increasing sense of insecurity. The shift towards extreme right-wing politics in Germany resulted in an atmosphere of anxiety and uncertainty. Additionally, a [federal resolution](#) and 'anti-discrimination clause' in Berlin was criticised for their potential to limit freedom of expression.

The IETM Berlin Plenary Meeting 2025 was designed to meet this complex situation - multiple local partners united with IETM in a collaborative response that pooled resources and inspired new approaches and formats, driven by the resourcefulness at the heart of our community. With radical optimism, we invited participants to join us in turning our collective knowledge into the necessary superpowers for brighter futures. independent venues.



*'Since it's the very first experience that I had in networking in foreign country with so many different professionals, just participating in it was a benefit itself. Otherwise, I feel like I have a broader understanding of how culture works in other countries and the challenges they undergo.'*

**PROGRAMME HIGHLIGHTS:****Day 1: Thursday 15 May****Delve into the Berlin independent performing arts scene**

On 15 May, we invited all participants to join a new format: they spent the first day on a series of journeys around the city and region, which provided a deep dive into the landscape of the local performing arts scene. Each journey offered something different - be it a discovery tour of performing arts spaces, an introduction to local artists' practice or a moderated discussion on a burning issue.

The journeys included a [Drag King workshop from Marilyn Nova White](#), a workshop from [Sasha Waltz & Guests](#) and an opportunity to join the [IETM PIC](#) and [AREA working groups](#), amongst many others. Discover the 23 journeys [here](#).

**Days 2 & 3: Friday 16 and Saturday 17 May****Celebrating collaborative strategies for the future**

Day two and three was hosted at [ufaFabrik](#), and focused on sharing knowledge based on our key competences. We gathered together to encompass our wider international perspectives to address the challenges we face on a systemic level.

A series of practical workshops and informative discussions explored concrete strategies defending freedom of speech, good-practice approaches to advocacy and creative interventions that tackle challenges such as the global authoritarian shift, the climate crisis and structural inequalities.

Host venue ufaFabrik itself has been [pioneering environmentally sustainable practices](#) since 1976 and provides the perfect framework for our workshops on greening the performing arts.

Alongside all of this was an artistic programme highlighting the work of Berlin-based performance makers, and opportunities to make new connections and network.

## Some programme highlights include:

### [Hacking the Manosphere - performance strategies fighting online authoritarianism](#)

Friday 16 May

In the summer of 2024, onlinetheater.live infiltrated anti-feminist content bubbles on TikTok with a specially developed video campaign. Titled MYKE, it is based on a year-long research process offering insights into the world's largest theatre, the internet, and asks you to take a deep dive into the 'manosphere' on TikTok.

During this workshop, Caspar Weimann guided participants in practical exercises to build their own social media character inspired by the methods used in MYKE, equipping them with tools to resist digital authoritarianism.

**Facilitators:** Caspar Weimann, onlinetheater.live, Germany

### [Digital Doesn't Mean Dematerialised: Greening our online practices](#)

Friday 16 May

In this workshop, participants explored how to align their digital practices with their environmental and social values. Participants left with the knowledge needed to make informed decisions and adopt less impactful digital practices, from email habits to hosting choices, grounded in ecological awareness and aligned with their values.

**Facilitator:** [Gwendolenn Sharp](#), The Green Room, France

### [Indigenous Perspectives in Performing Arts Ecosystems](#)

Friday 16 May

Western cultural frameworks have long positioned humans as separate from - and dominant over - nature, fueling extractive systems that treat the Earth as a resource. Colonialism as a structure continues to claim land, disrupt relationships to self and community and unravel ancestral knowledge of ecosystems. It is not a relic of history but an ongoing force of harm deeply entangled with climate change, systemic inequality and environmental degradation.

This session invited participants to reimagine the future by listening to those who carry generational memory knowledge rooted in coexistence with the planet.

#### Facilitators

[Martha Hincapié Charry](#), artist/curator, Germany/Colombia  
[Merindah Donnelly](#), BlakDance, Australia  
[Thomas E.S. Kelly](#), Karul Projects, Australia  
[Vikram Iyengar](#), Pickle Factory Dance Foundation, Global Connector 2024, India

### [Perspectives on artistic freedom at risk](#)

Friday 16 May

Drawing on the resourcefulness at the heart of our community, this panel discussion and Q&A explored how to counter tactics of censorship and restriction. Three cultural workers from Poland, Germany and Uganda shared their perspectives on the status of freedom of expression within the arts.

#### Speakers:

[Jakub Depczyński](#), Museum of Modern Art in Warsaw, Poland  
[Mey Seifan](#), Artist, Syria / Germany  
[Gerald Odil](#), Anti-Mass, Uganda

**Moderator:** [Sara Whyatt](#), Freemuse Research Director, UK

### [Perspectives on political approaches to the economics of the arts in Europe](#)

Saturday 17 May

The panel, moderated by Elena Polivtseva, addressed the political nature of funding cuts within an authoritarian climate. The panellists reflected on the subject from their practical expertise in cultural politics, drawing on their experiences as a former MEP and member of the Culture and Education Committee of the European Parliament ([Julie Ward](#)), Programme Director of Berlin's Performing Arts Programme ([Janina Benduski](#)), and as President of the Slovenian advocacy NGO Asociacija, which supports cultural non-profit organisations and artists in Slovenia ([Uroš Veber](#)).

#### Speakers:

[Emma Holton](#), writer, Denmark/Sweden  
[Janina Benduski](#), Performing Arts Programme, Germany  
[Julie Ward](#), writer / theatre practitioner, UK  
[Uroš Veber](#), Asociacija, Slovenia

**Moderator:** [Elena Polivtseva](#)



*'The sessions were very interesting and thought provoking, I found them very enjoyable and useful. I particularly enjoyed the Who's there networking. I think the offered program was very good, I wish I could have attended even more sessions.'*

### Knowing your rights in challenging times

Saturday 17 May

This session offered information on how to navigate legal challenges related to artistic freedom by exploring some guidelines that can be applied to varied contexts.

Alexander Gorski - a Germany-based legal expert who specialises in supporting cultural workers and artists who are facing legal repression - led the session in conversation with Palestinian political philosopher, writer and activist Yasmeen Daher, who at the time of the session was a postdoctoral fellow at the University of Potsdam, and part of the International Research Group on Authoritarianism and Counter-Strategies at the Faculty of Economics and Social Sciences.

#### **Speakers:**

Alexander Gorski, lawyer, Germany  
Yasmeen Daher, political philosopher, Palestine/  
Germany

### Navigating practices of change

Saturday 17 May

In this session, facilitators wished to create a space for collective learning by telling each other about their practice, successes and failures, challenges, strategies and methods of engaging courageously in change. With a focus on carefully listening to one another and avoiding quick answers, they explored how to shift structures by taking a critical stand towards power and one's own relationship to power.

#### **Speakers:**

Katja Sonnemann, facilitator, organisational transformation coach, producer, Germany  
Joanne Kee, artistic direction, Riverside's National Theatre of Parramatta, Australia  
Nimi Ravindran, writer, theatre-maker, co-founder of Sandbox Collective, India  
Sophia Stepf, artistic director, Flinn Works, Germany



*'I went home with meaningful questions and possible strategies about how arts can operate in this darker and darker time of history.'*

*'I found the meetings interesting because they involved different perspectives that weren't just Western-centric.'*

### Art knows no boundaries, but language does - a workshop on Visual Sign

Saturday 17 May

Wouldn't it be great if everyone could go to the same performance together and not have to be separated into hearing and deaf people? This question motivated performer Eyk Kauly to develop workshops in Visual Sign. Visual Sign is a special art form based on mime that both hearing and deaf people can understand. A language understood through the eyes. Participants were invited to express their own stories by relying on body language that they already use unconsciously in their daily communication - visual signs - which are then transformed into artistic expressions. The workshop also included an introduction to the history of the Deaf community, their cultural identity and modes of expression.

**Facilitator:** Eyk Kauly, artist, performer, Germany



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## IETM FOCUS BRADFORD 2025 BRADFORD, UK

22-24 October 2025

145 participants

## ABOUT

With international relations having entered a new period of upheaval, we came together in Bradford to consider what this means for the future of cross-border creative collaboration.

Leaders from the performing arts sector and European policy arena joined us to digest and debate the options ahead. As global tensions rose and the UK continued to navigate its post-Brexit reality, we allowed ourselves to think big and imagine what an expanded Creative Europe might look like. Can it become a programme that welcomes participation from all corners of the globe?

As we explored that possibility, we also looked at how Creative Europe's priorities around the green transition and social inclusion take shape on the ground. Focusing on artist mobility, creative practitioners shared inclusive practices that centre disabled artists and new approaches to environmentally sustainable touring. Together, we exchanged ideas, asked questions, and sparked fresh thinking.

Rooted in the unique context of where we met, we drew on perspectives shaped by the UK's post-colonial legacy - a country of four nations, each with devolved government and arts funding structures, and the city of Bradford, where nearly 40% of people trace their cultural heritage beyond Europe.



*'It was super warming and hopeful to understand that our colleagues across Europe still miss us and value us post-Brexit. I wondered if our previous government had burnt all our bridges, but I heartened to know that our friends are still there.'*

## PROGRAMME HIGHLIGHTS

[Walking tour - Bradford and its cultural scene](#)  
Wednesday 22 October

Ahead of the meeting participants had the opportunity to discover the cultural and artistic venues of Bradford City Centre, with a welcome presentation on the Bradford Arts Sector with Lisa Mallaghan, Executive Producer of Bradford Producing Hub. The walk was led by local cultural practitioners who guided participants around the city by foot. Participants also had the opportunity to see YOU:MATTER by Marshmallow Laser Feast at the National Science and Media Museum.

[Opening Keynote: Whose Creative Europe?](#)  
Thursday 23 October

In our opening session, we welcomed participants to Bradford and dove straight into our discussions on cross-border collaboration - from the UK's nearest European neighbours to wider international partnerships.

We heard from Judith Videcoq, Creative Europe Head of Unit, about the latest developments at the time of the meeting and what they meant for EU cultural policy and its place in international relations and relationships.

Three cultural leaders were also present to share bold ideas about possible futures, focusing on disability, linguistic diversity and whether there could ever be a global Creative Europe.

## Speakers:

[Judith Videcoq](#), Creative Europe's Head of Unit, Belgium  
Einir Sion, Arts Council of Wales, Wales  
[Tanja Gavrilović](#), Cultural Advisor & Manager, Serbia/ex-Yugoslavia  
[Ben Evans](#), Project Director, Europe Beyond Access, United Kingdom  
[Shanaz Gulzar](#), Bradford 2025 UK City of Culture, UK  
[Peter Glanville](#), Farnham Maltings, UK  
[Ása Richardsdóttir](#), IETM, Belgium

## Art, Policy and Influence

Thursday 23 October

In this workshop, we explored how the cultural sector can become stronger advocates for the international relationships that fuel our work and values. The session aimed to demystify policy-making and explore how arts professionals can influence it through consultations, campaigns and collective voice. Using practical examples and discussion, we unpacked what policy really is, examined key networks for advocacy - particularly in international contexts - and identified entry points for developing impactful policy recommendations together.

### Facilitators & Speakers:

Nadine Patel, Creative Consultant, United Kingdom  
Clymene Christoforou, D6 Culture in Transit/D6EU, UK/  
 Cyprus  
Cristina Carlini, LIV.IN.G, Italy  
Emma Jayne Park, Some Kind of Chaos, Scotland, UK  
Raidene Carter, Artsadmin, UK  
Ulricha Johnson, Swedish Performing Arts Coalition/  
 Swedish ITI, Sweden

## Balancing accessibility and equity with local cultural contexts: navigating the realities of working internationally for disabled and racialised artists

Friday 24 October

In this participatory workshop session, we explored the realities of intercultural working and developed strategies to address unacceptable experiences for hosts and touring companies. We'll also examine the question of responsibility - what the role of producers and promoters is in assessing the risks and informing artists, and how a diverse workforce is empowered in decision-making.

### Facilitators:

Ben Evans, Europe Beyond Access, UK  
Tundé Adefioye, Dramaturg, Convener of Space,  
 Lecturer/Researcher at St Lucas  
 Antwerpen, Belgium & ArtEZ Arnhem, the Netherlands  
Sedina Fiati, Black Pledge Collective, Canada  
Amelia Lander-Cavallo, Quiplash, UK  
Julia Skelton, Executive Director, UK  
Paul Wilshaw, Mind the Gap, UK

### Speakers:

Silvia Sopale, Periferia Cimarronas, Spain  
Selina Thompson, Selina Thompson Ltd, UK  
 Paulina Uryszek, Center for Inclusive Arts/Theatre 21,  
 Poland

## From insights to action: using Perform Europe's learning to design inclusive and green touring projects

Friday 24 October

In this workshop session Joris Janssens, Perform Europe's research lead at IDEA Consult, guided participants through current insights drawn from the scheme's learning so far. Through interactive group work with other participants, they reflected on how to apply these insights to their own context.

### Facilitators:

Joris Janssens, IDEA Consult, Belgium  
Eglė Valintėlytė, IDEA Consult, Lithuania/Belgium  
Ása Richardsdóttir, IETM, Belgium  
Margherita Petti, IETM, Belgium

### Speakers:

Hannah Smith, caravan, England  
 Joyce Nga Yu Lee, Creative Director, United Kingdom/  
 Hong Kong  
Stephen Beggs, Actor, Writer, Theatre Director,  
 Producer, Northern Ireland  
Joan Clevillé, Scottish Dance Theatre, Scotland  
Annette Max Hansen, fix+foxy, Denmark  
Nikolaj Friis Rasmussen, fix+foxy, Denmark



*'I made a range of connections, and would highly recommend to colleagues that they attend future sessions. The combination of structured sessions and breakouts alongside artistic programming allows multiple points for starting/continuing conversations. It was also great to see Bradford and Leeds given the opportunity to share their offer with the cultural sector.'*



Photo credits: © Nida Mozuraite

## Online Meetings

### SIX ONLINE SESSIONS for the IETM Green School 2025

Across 2025, the IETM Green School put the green transition in the arts on the map of our network through several engaging, informative and interactive online training sessions, of which you can read more about in detail in the below section **Trainings: IETM Green School**.

#### [IETM Pitchorama - Online Info-Session](#) 14 March 2025

On 14 March, IETM held an online information session for those looking to apply for IETM Pitchorama at the IETM Berlin Plenary Meeting 2025, to find out more on how to apply, top tips for their video applications and to ask any questions that they may have had about the session.

#### [IETM Global Connect - Conversation Starters 2025](#) 10 April 2025

Following the success of the Conversation Starters online sessions in 2024, all IETM members were invited to gather online and get to know the Global Connectors of 2025 ahead of their attendance at the IETM Berlin Plenary Meeting 2025.

With three online sessions that took place on Thursday 10 April 2025, the Conversation Starters served as a first informal encounter with the [2025 Global Connectors](#). They directly shared their diverse experiences, contexts, projects and practices with all IETM members, offering the possibility of asking questions and exchanging contacts.

Each session featured three or four different Global Connectors - mixing different types of expertise, roles in the sector, knowledge and personalities.

- Session 1: [Ezenwa Okoro](#) (Nigeria), [Gabrielle Bae](#) (Republic of Korea), [Joanne Kee](#) (Australia)
- Session 2: [Martha Hincapie Charry](#) (Germany/Colombia), [Emile Saba](#) (Palestine), [Pedro de Freitas](#) (Brazil), [Gisemba Ursula](#) (Kenya)
- Session 3: [Emre Yıldızlar](#) (Turkey), [Jesús Eduardo Domínguez Vargas](#) (Colombia), [Marwa Manai](#) (Tunisia), [Tatiana Luján Valdez](#) (Argentina)

After listening to the Global Connectors, other members attending had the opportunity to ask any questions and start a conversation.

### [WATCH THE RECORDINGS](#)

#### [IETM Berlin Plenary Meeting - Online Information Session](#) 6 May 2025

Ahead of the IETM Berlin Plenary Meeting 2025, we invited all participants attending the meeting to an online information session. At the time, there was a considerable amount of scrutiny and media coverage concerning Germany. In order to share information and answer questions about the German context and what participants can expect in Berlin at the time, we hosted an online information session to answer questions and give some perspective to the situation.

## Projects

### Global Connect

#### ABOUT

IETM Global Connect was launched in 2021 to make an important contribution for change in the network. Each year, the programme global open call offers a group of performing arts leaders from contexts and communities, which are still underrepresented in network, access to and membership with IETM. The programme is co-created and co-funded by the IETM Associate Members as well as the Creative Europe network grant of IETM.

In 2025, we welcomed eleven new performing arts professionals from across the globe to join IETM, following an open call with 200 applications received.

#### The Global Connectors 2025

- Emile Saba, Palestine
- Emre Yıldızlar, Turkey
- Ezenwa Okoro, Nigeria
- Gabrielle Bae, Republic of Korea
- Gisemba Ursula, Kenya
- Jesús Eduardo Domínguez Vargas, Colombia
- Joanne Kee, Australia
- Martha Hincapie Charry, Germany/Colombia
- Marwa Manai, Tunisia
- Pedro de Freitas, Brazil
- Tatiana Luján Valdez, Argentina

#### HIGHLIGHTS AND ACHIEVEMENTS

For the Global Connectors, the programme was an enriching and welcoming experience which created a sense of community, peer exchanges, resulting in many establishing lasting professional contacts and possible future collaborations. 'I understood IETM as a community of co-operation in which the value of each person is more important than what they represent professionally.' Through a series of online sessions and tailored one-to-one support, the Global Connectors built meaningful connections within the group and arrived well prepared for the Plenary Meeting in Berlin.

All Global Connectors took part in the Plenary, where they actively engaged in sessions, contributed to discussions, and connected widely across the network. The 'Breakfast with the Global Connectors' stood out as a key moment, fostering dynamic exchanges and new relationships with the rest of the network.



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## Trainings

### IETM GREEN SCHOOL 2025

#### ABOUT

Building on the success of its 2023 pilot edition, IETM relaunched the IETM Green School in 2025 as part of the Creative Europe Network Grant 2025-2028, THRIVE (Transfer, Harness, Resiliate, Innovate, Venture and Explore). As opposed to the 2023 edition, where IETM launched an open call for mentored training for members and participants received a stipend of 500 euros to attend, the 2025 edition offered free training opportunities for all our members prior registration.

**From March 2025 to March 2026** - with an additional session at the **IETM Plenary Meeting in Oulu in June 2026** - this new edition aimed to provide an informal space for IETM members to develop and share knowledge with the goal of pioneering their own greening transformations, drawing on multidisciplinary expertise from within and beyond the performing arts sector and always anchored on a methodology emphasising on peer-to-peer learning. Spring training sessions

The March edition of the Green School was attended by **91 participants**. We delved into the theme of **re-imagining international collaborations**, providing insights and real life examples into green artistic interventions reframing 'live' performance, accessible digital and tech models to create work without travelling and methodologies to embed climate-action approaches in our work.

**Ant Hampton - 'Showing without going' and 'The Thing'**  
11 March / 18 March / 25 March 2025  
14:00 - 15:30 CET

**TaikaBox and Stephanie Felber - Erasing borders: Tools for Sustainable Collaboration**  
13 March 2025  
13:00 - 14:30 CET

**Green Arts Initiatives Ireland - Embedding Climate Action in the Arts Sector: An Irish Perspective**  
19 March 2025  
13:00 - 14:30 CET



IETM Green  
School



#### AUTUMN TRAINING SESSIONS

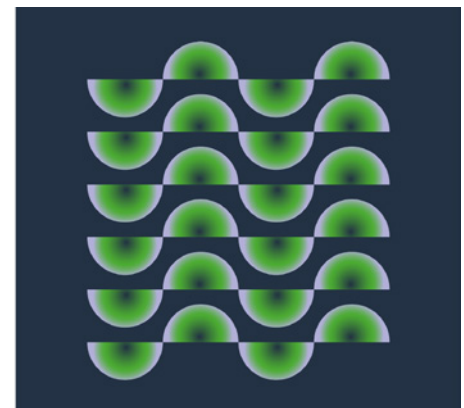
From **September 2025 going into March 2026**, the IETM Green School presented modules and perspectives offering inspiration on **art and activism, artistic disobedience and eco-creativity**. The Autumn edition was attended by **85 participants**. We opened dialogue and critical exploration of our art and aesthetics in times of climate crisis, mounting inequalities and climate injustice and provided tools to empower artists and cultural professionals to take action on the climate and ecological crisis in their communities.

**Kumi Naidoo - Artivism in Climate Justice**  
17 September 2025  
13:00 - 14:00 CEST

**Dr Tanja Beer - Eco-Creativity: Rethinking Performing Arts Practices for a Climate Changed Future**  
7 November / 14 November / 21 November 2025  
10:00 - 11:30 CET

**Fossil Free Culture - Disobedient Art in Climate Justice: Rehearsing Climate Justice Amid "Green" Contradictions**  
20 January 2026 / 10 February 2026 / 3 March 2026  
13:00 - 15:00 CET

**IETM Oulu Plenary Meeting - Julie's Bicycle's workshop "From Where You Stand: Culture & Climate Leadership"**  
16 June 2026  
11:00 - 13:00 (EEST)



## ACHIEVEMENTS AND PARTICIPANT'S TESTIMONIES

### Experimentation with Artistic Formats

We successfully implemented more artistic and experimental practices in the online format, particularly through Ant Hampton's workshops series and Taika Box and Stephanie's telematic work. Despite the initial technical difficulties with Ant's workshops, the journey morphed well beyond workshop timeframes, and showed participants' the power of creating digital work that can be facilitated from a distance/potential for remote participation and collective action in digital performances.

*'I learned that it's possible to get involved in person in performances even if we're far from the performer, that everyone can make the difference, that even what seems to be a single action could become collective and have consequences, that we can form a group even if we are apart in different countries.'*

Emanuela Giovannelli,  
Circuito CLAPS, Italy

### Tentative Approaches to Diverse Perspectives

Through the powerful contributions of Kumi Naidoo's social justice and activist perspective, Tanja Beer's eco-creative methodologies, and Fossil Free Culture's disobedient artistic strategies, we successfully incorporated extremely diverse viewpoints, techniques, and lived experiences that positioned aesthetics and creativity in alignment with ecological efforts. Kumi Naidoo's invaluable contribution laid the foundation by challenging Western-centric approaches to sustainability, while Tanja Beer's 3-c methodologies specifically drew from diverse global examples that deeply resonated with our members.

*'Key reflections that stood out from Kumi Naidoo's session:*

- *It is often easier to treat symptoms than to confront the real causes, namely systemic violence and corruption.*
- *How can we communicate that we are at the edge of climate catastrophe without reinforcing narratives of inevitability, despair, or paralysis? How do we speak urgency without triggering climate anxiety or doomsday thinking?*
- *Given the cognitive dissonance many live with, it is crucial to connect both heart and mind, engaging people intellectually and emotionally.*
- *Perhaps the most vital contribution artists can make is to help imagine and construct alternative realities: to expand what people believe is possible, and to make just futures feel tangible and achievable.*

*Echoing Kumi Naidoo's observation that it is often easier to treat symptoms than to address root causes, I am drawn to artistic practices that actively confront the root causes of the diseases afflicting our world and our time. How can we, as artists, help heal the disease itself, and contribute to a fair and just future grounded in an anti-capitalist and degrowth paradigm?*

*In this sense, Kumi Naidoo's session was inspiring, as it addressed the systemic roots of our crises and challenged us to envision and actively contribute to systemic change.'*

Tania Soubry,  
Vibrant Matter, Luxembourg

### Inclusion of 'Bottom-Up, Grassroots Practices'

We implemented strategies to bring voices beyond traditional institutions, focusing on bottom-up practices that empower grassroots initiatives. Despite the initial challenges with low sign-ups for the Fossil Free Culture's workshop series, the sessions postponed to early January proved very valuable and engaging. Participants made the collective decision to add an additional session to continue exploring how to translate their different values in how we can make art.



Picture: IETM Green School - Exploring Eco-Creativity: rethinking performing arts practices for a climate changed future with Tanja Beer

## Advocacy actions

The many actions and viewpoints IETM issued, as part of its advocacy work, are found below.

The largest advocacy action IETM led in 2025, along with the LIVE Europe Platform was a campaign for a stronger, better funded Creative Europe programme. Our campaign entitled [Let Culture Lead us Forward - European cultural sector unites to call for a stronger Creative Europe programme](#) was endorsed by 70+ European associations, collectively representing 20.000 organisations active across the performing arts, music, literature, architecture, heritage, visual arts, audiovisual, and media sectors throughout Europe. In addition, 200+ national cultural organisations expressed their support for the initiative.

This massive support received strong attention from European policy makers and the Commissioner for culture.

The call of the sector was to urge the European institutions and member states to:

- Support a stand-alone Creative Europe programme in the next MFF;
- Double the budget of Creative Europe to reflect its real value and potential impact;
- Defend culture as a strategic investment in the future of Europe.

The future of Creative Europe is still not secured and it has been put under another programme banner, Agora EU. The MFF, the EU's multiannual financial framework is still being debated in European institutions but currently, the proposal is to indeed double the budget for Creative Europe. IETM is and will continue to fight for Creative Europe and a stronger recognition of the performing arts and culture, on the global stage.

Below you find links to all advocacy actions of IETM in 2025

- [The new European Democracy Shield: what's in it for culture](#)
- [The EU's New Culture Compass: IETM's Analysis and Perspective](#)
- [IETM joins stakeholders in the Joint Policy Recommendations to Strengthen EU-UK Relations](#)
- [Let Culture Lead us Forward - European cultural sector unites to call for a stronger Creative Europe programme](#)
- [Culture is the force which brings Europeans Together](#)
- [EU CONSULTATIONS ON CULTURE - SHARE YOUR VIEWS](#)
- [A Position Paper on the state of Arts & Disability in Europe](#)
- [Does Creative Europe have a future?](#)
- [Make your voice heard if you think Creative Europe deserves a future](#)
- [Ministers of Culture emphasise the importance of Creative Europe and cultural cooperation](#)



Photo credit: © Nida Mozuraite

## Research and publications

Below is a collection of key research and publications IETM published in 2025:

### [The New International - Against All Odds](#)

IETM's key publication of 2025 was *The New International - Against All Odds*, where we took a deep dive into our work from the past years and laid a foundation for their vision of the future.

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

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

**IETM commissioned the writing of three reports from three key sessions at the IETM Berlin Plenary. They are:**

### [‘Perspectives on artistic freedom at risk’](#)

By Elena Polivtseva

At the [IETM Berlin Plenary Meeting 2025](#), three cultural workers from Poland, Germany and Uganda shared their perspectives on the status of freedom of expression within the arts. Jakub Depczyński is a curator and cultural worker who co-organised the [anti-fascist year](#) in Poland 2019-20. Mey Seifan is a Syrian artist based in Germany and focussed on trauma in her performative practice and was involved in actions in response to Berlin's [anti-discrimination clause](#). Gerald Odil is a queer arts producer and part of the Kampala-based artists collective Anti-Mass and spoke about how Uganda's [Anti-Homosexuality Act](#) has affected their work and forced them to leave Uganda.

### [‘Digital Doesn’t Mean Dematerialised: Greening our online practices’](#)

By Lian Bell

From video calls to streaming and from websites to cloud storage, our digital tools seem invisible - but they carry a heavy environmental footprint. The energy and water required to power the infrastructure behind our digital practices contributes to climate breakdown, with direct impacts on already-vulnerable regions and Indigenous lands, where extraction and data centres are often located. In this workshop at the [IETM Berlin Plenary Meeting 2025](#), participants explored how to align their digital practices with their environmental and social values. Participants left with the knowledge needed to make informed decisions and adopt less impactful digital practices, from email habits to hosting choices, grounded in ecological awareness and aligned with their values.

### [‘Perspectives on political approaches to the economics of the arts in Europe’](#)

By Tina Hofman

At the [IETM Berlin Plenary Meeting 2025](#), feminist activist and gender policy consultant Emma Holton opened this session with a critical reflection on the assigned role of the arts within our present economic system. She explored why governments easily attack sectors such as arts, care and education when introducing funding cuts. The panel, moderated by Elena Polivtseva, addressed the political nature of funding cuts within an authoritarian climate. The panellists will reflect on the subject from their practical expertise in cultural politics, drawing on their experiences as a former MEP and member of the Culture and Education Committee of the European Parliament (Julie Ward), Programme Director of Berlin's Performing Arts Programme (Janina Benduski), and as President of the Slovenian advocacy NGO Asociacija, which supports cultural non-profit organisations and artists in Slovenia (Uroš Veber).

## Speaking engagements and event participation 2025

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 2025:

### 2025

2	<b>April</b>	Online presentation about IETM's international work for IETM member Living
24	<b>May</b>	Lecture for the Fonty Master Performing Arts Space in Tilburg, Netherlands
6-7	<b>June</b>	Culture Action Europe event in Torino Italy
1	<b>July</b>	Lecture for the programme Wonderland Unlimited from IDRA Teatro (Italy), online
13-15	<b>September</b>	September Attendance and presentation about IETM and Perform Europe at the Sarajevo Theatre Showcase
23	<b>September</b>	Culture in the Next EU Budget at the European Parliament, Brussels
10	<b>November</b>	Nordic Culture Fund roundtable in Copenhagen Denmark
20	<b>November</b>	Online presentation 'Let's Talk Fair Pay in the Performing Arts' conference in Malta
22	<b>November</b>	Attendance at the panel Cultural policies and the role of artistic diasporas during Proximamente Festival, Brussels, Belgium
5	<b>December</b>	Attendance at the Landscape Sketch session Dance by the Flanders Arts Institute, Bruges, Belgium
9	<b>December</b>	Intervention during the internationale tanzmesse nrw's Talk & Connect, Online



Picture: IETM Membership Manager Margherita Petti giving a guest lecture of the Master Performing Public Space of the Fontys Academy of the Arts in Tilburg, Netherlands

## Membership

IETM welcomes all performing arts professionals to our network. Our members represent all performing arts disciplines and include all players in the sector: artistic companies, collectives, festivals, venues, residencies, producers and independent artists, theatres and dance houses, cultural/research/resource centres, fellow artistic and cultural networks, universities and institutional bodies.

459 members from 64 Countries

(69,28%) 318 members are organisations

(30,72%) 141 members are individual

### MEMBERSHIP TYPES

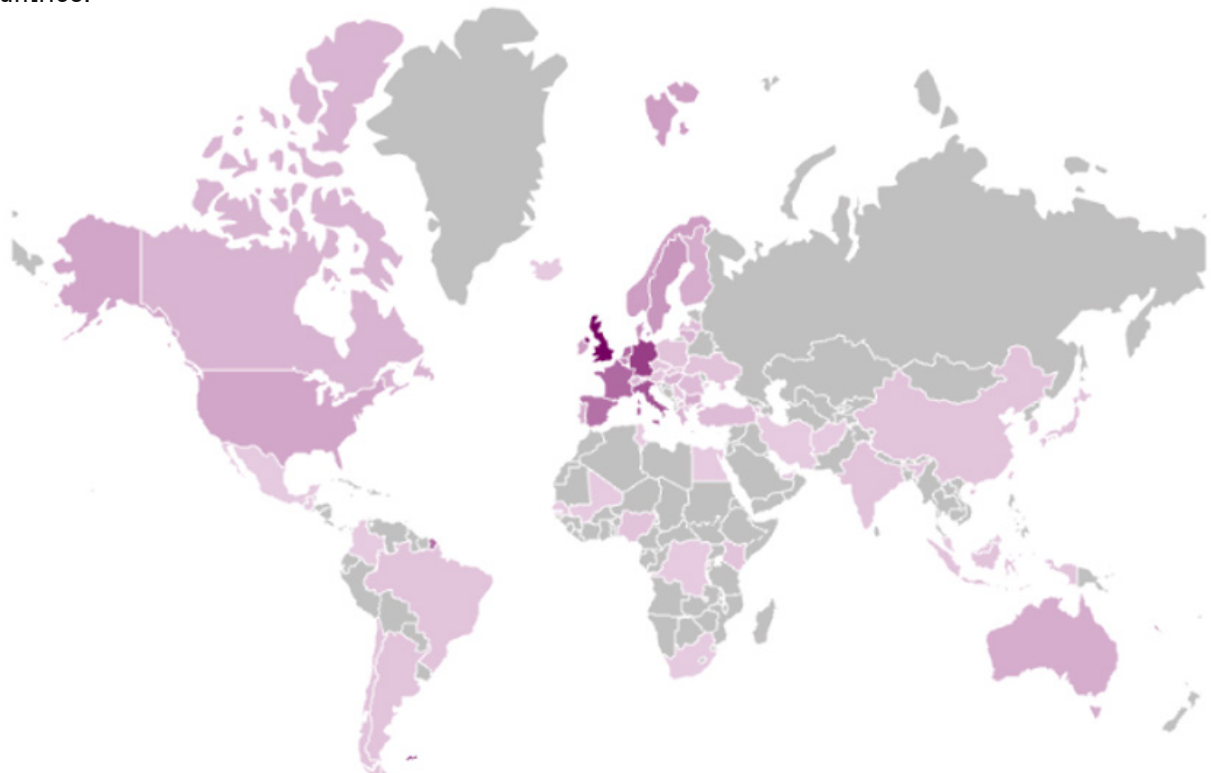
	Total	Percentage
Membership Category 1	209	45,53%
Membership Category 4	56	12,20%
IETM Global Connect	54	11,76%
Membership Category 3	45	9,80%
Membership Category 5	38	8,28%
Membership Category 2	29	6,32%
Associate Membership	18	3,92%
Special Membership	10	2,18%
<b>Total</b>	<b>459</b>	

### TOP 2025 COUNTRIES

Country	Members	Percentage
United Kingdom	57	12,42%
Germany	38	8,28%
Italy	32	6,97%
France / Netherlands	27	5,88%
Spain	25	5,45%
Belgium	19	4,14%
Denmark	16	3,49%
Sweden	15	3,27%
Ireland/Norway	12	2,61%
USA	10	2,18%

Aside from the number of IETM members, in 2025 we counted the total number of professionals that benefit from an IETM membership by relation, meaning the employees with an IETM account of all member organisations plus the freelancers/individual members. Overall, IETM counted 1619 employees of the membership organisations who are based in 72 countries.

In 2025, the 'Top 10' countries included 60,57% of the total membership.



## Communications

2025 saw the start of a new funding period for IETM, an opportunity to tackle fresh ideas and hone knowledge from previous existing strategies and evaluate the best way forward for all internal and external communications. We continued to deliver a comprehensive and multi-channel communication strategy to promote THRIVE activities and engage our international network of performing arts professionals, cultural organisations and policy Stakeholders.

At the end of 2024, ahead of the start of THRIVE, we refreshed our IETM Communications strategy defining target audiences and specific goals for each audience. The main objectives for this first THRIVE phase were to:

- Retain and strengthen IETM member loyalty by promoting their activities, increase their engagement and showcase their agency within IETM
- Reach non-member individuals and organisations, particularly perspectives from underrepresented groups and countries
- Promote the dissemination of our activities, policy and advocacy outputs and highlight
- IETM role as a leading policy and capacity-building organisation

Our website (409,555 views by 102,874 users in 2025) remained the central hub for THRIVE’s communications, hosting dedicated pages for all activities and serving as a long-term repository of resources, events and publications, as well as allowing an opportunity for significant restructuring and rebranding.

Alongside this, IETM actively supported its members to share and engage across IETM digital channels, to publish news, share calls to action and upload resources. Member generated content continued to attract strong engagement, reinforcing the website’s role as a shared platform for the network.

Our social media channels played an increasingly central role in driving visibility for THRIVE activities, with strong engagement across platforms, despite challenges in balancing multiple communication priorities. We implemented a more platform specific content strategy across our social media channels. We aimed for a frequency of up to four times a week and improved visual storytelling, adopting a more informal, and personal storytelling via Instagram and Facebook and positioning IETM with more informative, knowledge-driven content on LinkedIn.

	Facebook	Instagram	LinkedIn
<b>Total Followers</b>	23 786	7 056	9 949
<b>Increase of followers from 2024</b>	1.01%	28.76%	20.42%
<b>Average of posts per month</b>	11,25	6.33	11.50
<b>Total reach 2025</b>	106 290	346 262	78,101
<b>Total engagements 2025</b>	4 384	7 585*	22,496**

\* Content Interactions  
 \*\*Clicks

Through newsletters and targeted emails, IETM maintained regular communication with members, subscribers, partners and stakeholders. We also published five different papers and research, presenting policy work, research and reflections in accessible and engaging formats. In addition, IETM increased the number of live streamed sessions, successfully piloting livestreams beyond keynote formats and reaching audiences unable to attend in person. This was complemented by a strong focus on short-form video content, particularly Instagram reels, which generated high engagement and highlighted IETM’s commitment to diversity, inclusion and innovative communication formats.

Moreover, we effectively disseminated our policy and advocacy activities and started developing collaborations with other organisations, such as through the Performing Arts Coalition (PAC), working within and outside of the performing arts through the mutual promotion of relevant news for the sector.

Overall, 2025 demonstrated a strategic shift towards deeper engagement, accessibility and digital experimentation, strengthening the visibility and impact of THRIVE activities across IETM’s platforms.

CHAPTER 3

# COLLABORATIVE PROJECTS



SHIFT

CULTURE RELATION PLATFORM

PERFORM EUROPE

## 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 2025, we continued to lead and collaborate on two ongoing projects; Perform Europe and SHIFT - Shared Initiatives for Training, as well as re-establish our positions as dissemination partners for Europe Beyond Access (EBA).

### SHIFT

#### ABOUT

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

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

As IETM achieved its certification through an official audit in 2023 and 2024, we no longer had to take part in the auditing process in 2025 to retain our certification. However, with sustainability and the green transition at the forefront of all of our activities, we still gathered evidence for all the norms and took part in a peer review with our new buddy [NEMO - Network of European Museum 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. These guidelines are tailor made for cultural network-organisations, taking into consideration their unique characteristics and the contexts within which they operate.

You can read more about IETM's environmental efforts in **Chapter 4: Access, Diversity, Sustainability and Inclusion.**

### CULTURE RELATION PLATFORM

#### ABOUT

In 2025, IETM was 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.

This partnership ended at the beginning of 2026, when a new consortium took over the CRP activities.

## PERFORM EUROPE

### ABOUT

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

The Perform Europe team and Consortium - [IETM](#), [European Festivals Association \(EFA\)](#), [Circostrada](#), [European Dancehouse Network \(EDN\)](#), [IDEA Consult](#) and [Pearle\\*](#) - [Live Performance Europe](#), continued to oversee Perform Europe's activities in 2025.

### OVERVIEW OF KEY EVENTS IN 2025

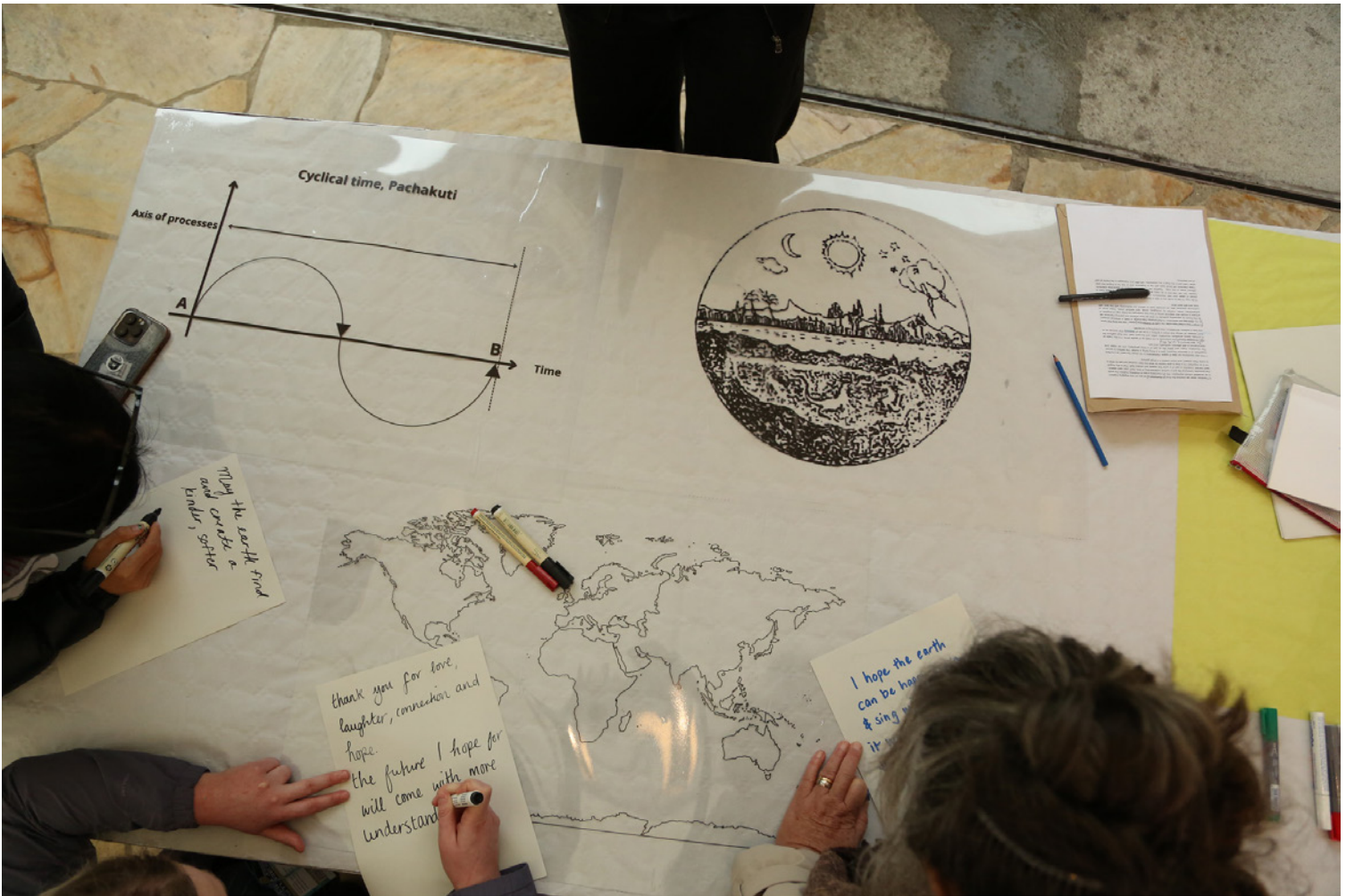
- **Touring of the selected projects:** 42 selected projects toured their performing arts works across all 42 Creative Europe countries in more than 150 places.
- **Analysing learnings of the selected projects:** Within the [Learning Trajectory](#) activities, Perform Europe guided selected projects to document their experiences, challenges, and approaches to greener and more inclusive touring. The key takeaways have been analysed and shared widely through open sessions and publications, including the publication of a Guidebook for Future Practices.
- **Knowledge-sharing sessions by Perform Europe Consortium Networks:** A series of online and in-person sessions were organised during consortium network events to share insights from the Learning Trajectory and explore how they can be applied in practice. These sessions were facilitated by IDEA Consult and brought together 153 participants. **What's emerging from 42 touring experiments across Europe?** was the first event in the "Reimagine Touring in Practice" online series launched by Perform Europe to share knowledge and experiences from the 42 selected partnerships. Held in December 2025, the event presented key findings from the Learning Trajectory and brought together cultural professionals, network members, policymakers, and participating projects. The event gathered 158 participants, with three additional sessions planned for 2026.
- **Interviews with artists:** This interview series showcased selected projects and the creative visions behind them, highlighting artistic approaches and ideas that reflect Perform Europe's priorities. Two interviews with artists involved in the projects were published in the [Stories section](#) of the Perform Europe website, reaching 6,040 people. The last interview will be published in 2026.



Photo credit © Nida Mozuraite

# CHAPTER 4

# KEY GOALS



SUSTAINABILITY

INCLUSION, DIVERSITY, EQUITY

ACCESS

## Sustainability

Sustainability has been at the forefront of IETM's activities ever since we joined the SHIFT eco process in 2023 and set our very own Environmental policy. Read more about SHIFT in **Chapter 2: Collaborative Projects**.

As we move further into our current funding period THRIVE (2025-2028), we have evaluated the key set goals of our policy against actual measures and achievements, in order to further set a concrete path for new ones.

Our environmental work is deeply rooted in IETM's mission to foster international collaborations in the performing arts while prioritising responsible and sustainable practices. By setting clear goals and implementing measures to address climate change and ecological concerns, IETM strives to contribute positively to global environmental actions, guided by our dedication to a greener and more sustainable future for the arts sector.

### KEY GOALS SET IN 2023:

- Reduce of the impact of our operations
- Support to IETM members in their transition to green practices
- Enhance participation of underrepresented voices in the environmental discourse
- Advocate for the specific needs of the sector, the key role of culture and arts in climate action and redesign of human systems

### GENERAL OUTCOMES:

- In 2023, IETM joined sixteen other networks to take part in the SHIFT eco-guidelines for cultural networks. The SHIFT Culture eco-certification is a bespoke scheme supported by Creative Carbon Scotland with auditing partner, Vector 42, and provides cultural networks and platform organisations with the tools, knowledge and guidance to become an eco-certified organisation.

- We've successfully completed our audit each year since and remain an eco-certified network by implementing several environmental policies and guidelines into our daily operations.
- Written and disseminated an Environmental Sustainability Policy that reflected our goals and aims from the period 2022-2025.
- We have created the IETM Green School, which in 2023 hosted a total of 6 online sessions with 344 participants, one session at the IETM Aarhus Plenary Meeting and a mentorship programme for 33 participants. In 2025, the school hosted 14 online sessions with 176 participants and one interactive workshop at the IETM Oulu Plenary Meeting.
- We have commissioned major research and podcasts on green transition and climate justice.
- All IETM physical events have hosted key sessions on green transition, sustainability and climate issues. IETM activities advocating and striving for a more sustainable performing arts sector have been substantial, many and with clear commitment.
- In addition IETM has led Perform Europe since 2020, which is a funding scheme designed to enable performing arts practitioners to innovate on green and inclusive touring.

We have calculated the carbon emissions of all our travels for three years now, 2023 - 2025 and will continue these calculations. The large majority of those travels occur in connection to our annual plenary meetings, with one held each year. It is worth noting that before 2019 IETM held two large plenary meetings per year and in 2020 a decision was made to reduce it to one Plenary each year. A key argument was IETM environmental commitment.

Carbon recording is made by using a specifically designed SHIFT CULTURE carbon footprint calculator for all travel modes for our staff members and all IETM purchased travels for Board members, volunteers, guests and speakers:

- In 2023, our total emissions (kg CO<sub>2</sub>e) was 47952.52
- In 2024, our total emissions (kg CO<sub>2</sub>e) was 60597.41
- In 2025, our total emissions (kg CO<sub>2</sub>e) was 47389.75

Our travel carbon footprint has not decreased in these years. 2023 and 2025 are more comparable as during those years IETM held two events, whereas in 2024, four away events were held. The aim to decrease our travel footprint still stands but as noted above our 2020 major reduction of large events means that as a network with a key purpose to create networking meetings points for our members and the international performing arts community there is a limit to how much we can reduce further, our number of events. We therefore have to seek reduction solutions, within the current number yet remain committed to providing diverse locations in line with the diversity of our membership.

As stated above, we have reduced our in physical meetings in favour of online webinars, which not only has a significant environmental impact but also showcases our accessibility and diversity priorities:

- Before 2020, IETM held two large Plenaries per year (in the spring and autumn), one Satellite meeting, one to two Caravans per year and organised one Campus physical training programme each year. In total, 5-6 events per year.
- In 2020 and 2021, our physical meetings came to a standstill due to the pandemic and we favoured online meetings.
- Our current policy is to organise one Plenary and maximum two smaller events. We encourage land travel wherever possible, insist on it in accordance with our policy, and send out strong encouragement to IETM members and international participants at our events via our newsletters, practical information pages, social media postings and more.

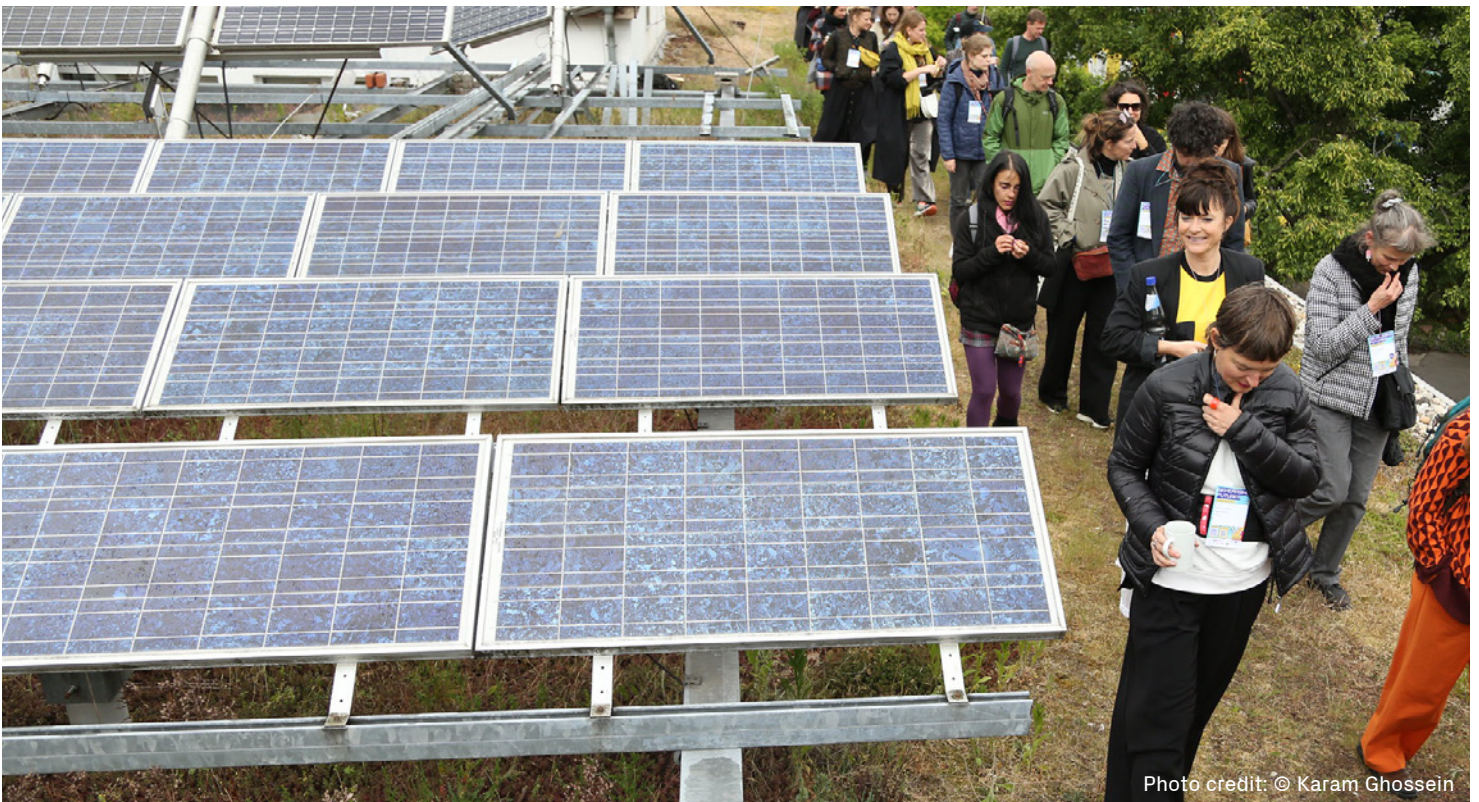


Photo credit: © Karam Ghossein

## Inclusion, diversity and equity

- The IETM Global Connect programme has welcomed a total of 64 performing arts leaders and innovators from five continents to IETM, since 2022. This is now 12% of our network. They have become a tangible link between their local contexts and the network by putting their voices forward, sharing their unique perspectives and creating new collaborations with other IETM members.
- The IETM Global Connect Alumni are experienced contemporary performing arts professionals from across the world who have demonstrated a commitment to increasing global awareness, inclusion, accessibility and connectivity for the benefit of their communities.
- The Global Connect programme prioritises connection across the globe through online and physical meetings, sharing experiences and building relationships within the group and the wider IETM network.
- We have prioritised including underrepresented groups and voices at our physical meetings and make their voices heard on versatile topics, from indigenous practices to position of disabled artists, to green transition and climate justice to importance of queer perspectives
  - In 2023, several IETM events gave precedence to indigenous voices and views of professionals from Asia, Latin-America and Africa and well as communities from the far North, through our Climate Justice publication, policy event and podcasts, through eleven events and performances at the IETM Aarhus Plenary and through a pioneering publication about the Greenlandic performing arts.
- The programme of previous meetings have included several sessions foregrounding the knowledge and perspectives of people who are often marginalised:

### AT THE IETM SOFIA PLENARY MEETING 2024:

- Sensing Earth: Cultural Quests Across a Heated Globe
- Mapping the Queer International

### AT THE 2025 BERLIN PLENARY

- Indigenous Perspectives in Performing Arts Ecosystems
- Queer Hacking of an Institution
- Art knows no boundaries, but language does - a workshop on Visual Sign

### AT THE IETM FOCUS BRADFORD 2025

- Balancing accessibility and equity with local cultural contexts: navigating the realities of working internationally for disabled and racialised artists
- At each Plenary meeting, we have held space for the IETM Global Connectors to share their expertise, struggles, concerns and knowledge with the wider network, allowing for stories to come from parts of the world often underrepresented in the IETM membership. This is through sessions such as the Global Connectors breakfasts or when we have asked Global Connectors to be speakers or moderators in sessions.
- In the coming years IETM will strive to provide opportunities for all voices within the network , through our upcoming 2026 Fair Arts School and Advocacy School and our 2027 Community building school as well as all other activities which are part of the IETM calendar.
- A feedback form is sent to all participants post-Meeting, allowing us to identify improvements for future meetings, as an ongoing process of development in inclusion, diversity and representativeness.
- IETM Travel grants are a key instrument supporting financially disadvantaged members to physically attend Plenary meetings, covering up to 75 percent of travel and accommodation expenses related to the meeting. The objectives of the travel grant scheme are to promote equity within membership and diversify participant groups. This is a long-standing programme that has provided hundreds of IETM members with opportunities to enrich their international networks and acquire new knowledge. In 2025, 10 members were supported to attend the IETM Berlin Plenary.

## ACCESS

### AT IETM MEETINGS:

Since the setting of the IETM IDEA strategy (2018) we have worked hard to ensure that accessibility and inclusion is met across all aspects of an in person meeting, from provisions provided on our website to dietary requirements and physical adjustments at the meetings itself. To improve this work further, the IETM Communications team attended a number of training sessions in 2025 with Europe Beyond Access, learnings from which were incorporated into our physical meeting access provision as outlined below:

- The registration fee for freelance disabled artists and cultural workers (ie. practitioners not employed by an organisation) is €50, regardless of turnover or where you are based;
- We offer a free registration for support workers or access assistants;
- The accessibility provision for each session and its venue are uploaded upon confirmation of the full meeting programme;
- We provide a brief 'What to Expect' section on each meeting page outlining the key components of a meeting and what participants can expect from them;
- We provide a Quiet Room, a space in which to decompress and to take some time away, at each meeting;
- We provide captions for each session that has speakers, which are easily accessible through a QR code and using a mobile phone or tablet;
- We provide a version of the programme in Audio Flyer format, large print programme and accessible word format, as well as an Easy Read Guide;
- Babies are welcome to attend the meeting, as well as Service Animals;
- We work closely with the local organisers of each meeting to ensure that we can provide enough information as possible on the accessibility of the local city;
- We provide the information such as accessible toilets, step free access and wheelchair seating for venues we are working with;
- We provide sensory toys and ear defenders at our accreditation desk;
- At some meetings, we provide a welfare support officer/support team, who are on site to support participants who find the content of the programme difficult or want to have an extended conversation or support about the topics;
- Access videos with voice-over and subtitles, showing participants how to reach main venue
- Gender-neutral accessible restrooms (multiple locations)
- On-site accessible parking and vehicle access



*'I received an email about my access requirements ahead of the IETM Focus Bradford and utterly reassured me about the quality of attention IETM was paying to delegate needs. I run a post-graduate course in arts & cultural management and we have quite an access focus at the moment - coming out of the lived experience of my students and staff, I'll be sharing this email as best practice.'*

# ACKNOWLEDGEMENTS

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