

**IETM**

**Graphics standards manual**  
m1.1 03.2021

## Typography

The identity uses exclusively Px Grotesk, by Optimo (2013): 'Px Grotesk was designed from the rendering of typographic curves on screens. At smaller sizes, pixels sometimes brutally simplify shapes. Taking this paradox as his starting point, Nicolas Eigenheer designed a typeface that embeds a pixel-grid structure into a classic, optically adjusted drawing.' The Screen variant is used for special occasions, and only for titles, very brief copy, or signage

Regular

The quick brown fox  
jumps over the lazy dog

Regular Italic

*The quick brown fox  
jumps over the lazy dog*

Bold

**The quick brown fox  
jumps over the lazy dog**

Bold Italic

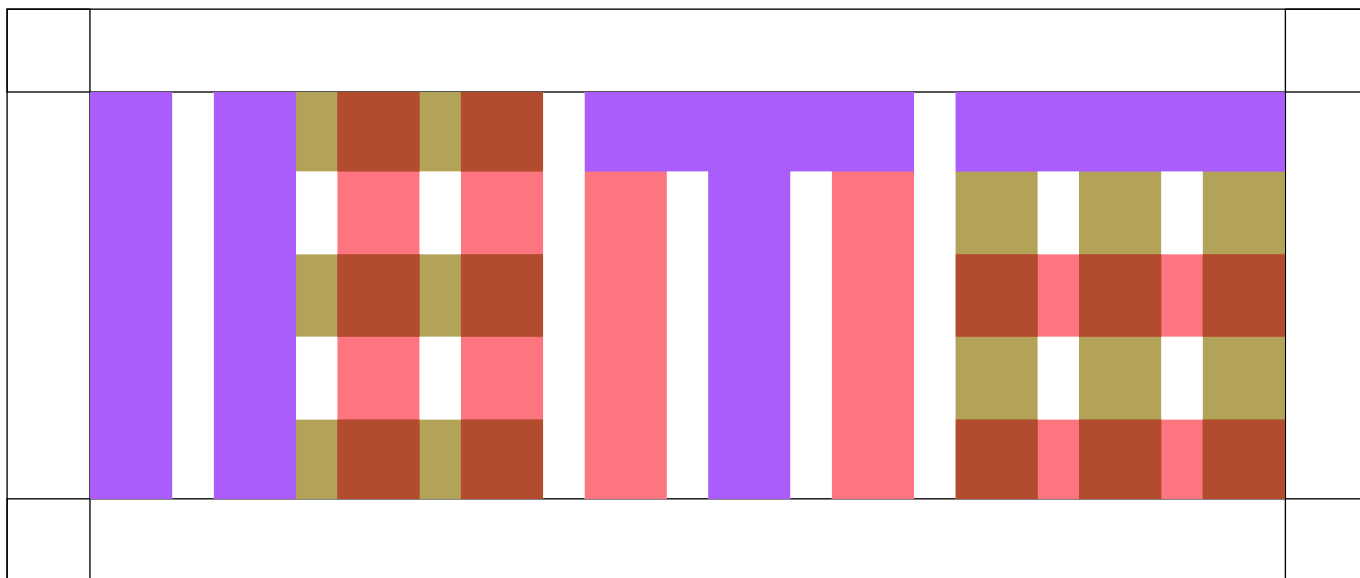
***The quick brown fox  
jumps over the lazy dog***

Screen

The quick brown fox  
jumps over the lazy dog

**Logotype**  
**Safe area**

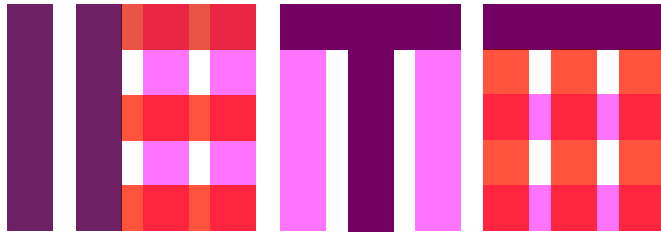
The logotype should be surrounded by an empty space at least as wide as the one of its colour blocks



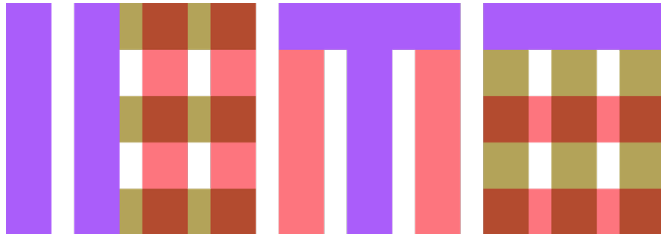
**Logotype  
Screen**

There are 5 screen versions of the logotype. On the website, these versions are used randomly; the version of the logotype used determines the colour scheme of each page

R115 G000 B099  
R255 G083 B062  
R255 G115 B255



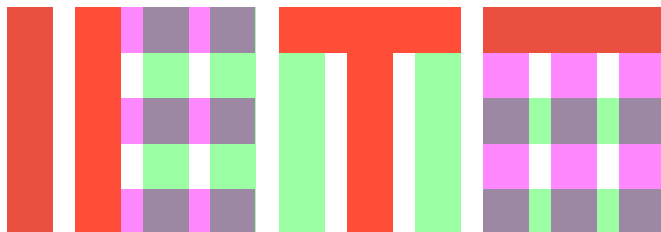
R170 G086 B255  
R180 G165 B085  
R255 G116 B124



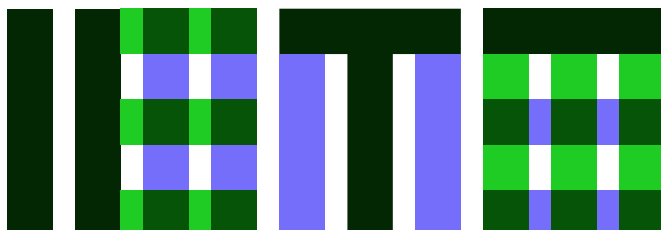
R000 G039 B000  
R234 G222 B000  
R255 G065 B255



R255 G077 B055  
R255 G136 B255  
R155 G255 B165



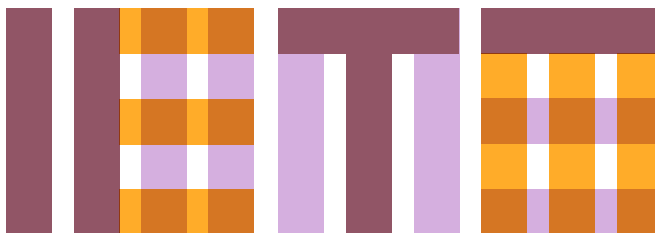
R000 G039 B000  
R118 G105 B255  
R000 G207 B000



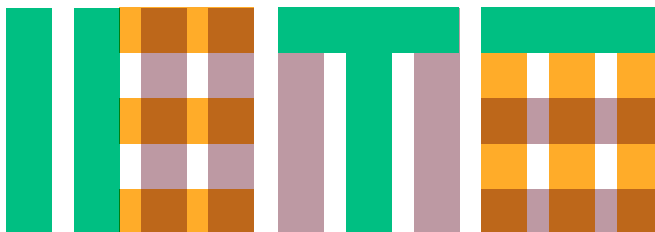
**Logotype**  
**Print/Pantone (1/2)**

There are 10 print/Pantone versions of the logotype. They should all be used within their respective colour scheme; so that only one logo and its according colours scheme is used throughout a printed document, event signage, etc.

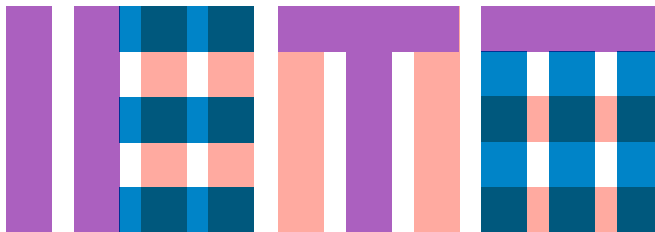
Pantone 208 U  
Pantone 123 U  
Pantone 2592 U



Pantone 7480 U  
Pantone 208 U  
Pantone 123 U



Pantone 2592 U  
Pantone Medium Blue U  
Pantone Bright Red U



Pantone 123 U  
Pantone 5545 U  
Pantone 2592 U



Pantone 208 U  
Pantone Bright Red U  
Pantone 5545 U



**Logotype**  
**Print/Pantone (2/2)**

Pantone 5545 U  
Pantone 7480 U  
Pantone Bright Red U



Pantone Medium Blue U  
Pantone 2592 U  
Pantone 123 U



Pantone Bright Red U  
Pantone 208 U  
Pantone Medium Blue U



Pantone 5545 U  
Pantone Bright Red U  
Pantone 7580 U



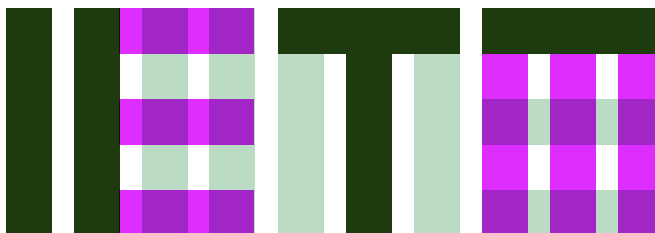
Pantone 7580 U  
Pantone Medium Blue U  
Pantone 5545 U



**Logotype**  
**Print/CMYK (1/2)**

There are 10 print/CMYK versions of the logotype. These versions should be used when Pantone printing is not available. All these logotypes should be used within their respective colour scheme

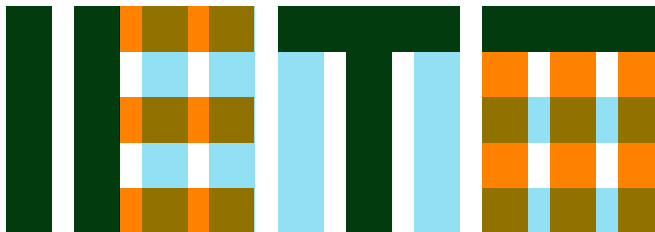
C051 M076 Y000 K000  
C082 M051 Y095 K061  
C032 M002 Y029 K000



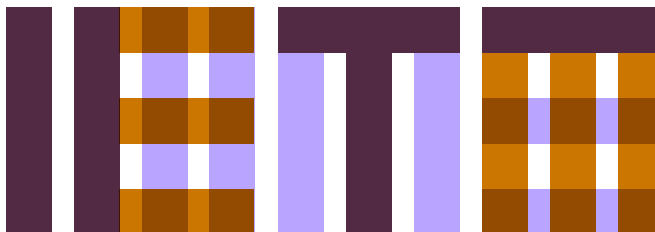
C085 M071 Y045 K042  
C082 M100 Y000 K000  
C020 M028 Y028 K004



C089 M049 Y096 K060  
C000 M059 Y094 K000  
C044 M000 Y007 K000



C062 M084 Y040 K048  
C017 M048 Y100 K006  
C036 M039 Y000 K000



C006 M068 Y100 K000  
C100 M093 Y037 K036  
C014 M042 Y000 K000



**Logotype**  
**Print/CMYK (2/2)**

C087 M100 Y025 K015  
C052 M067 Y000 K000  
C063 M000 Y079 K000



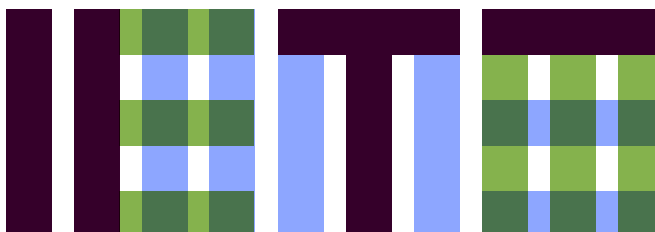
C067 M100 Y039 K065  
C022 M093 Y000 K000  
C042 M000 Y087 K000



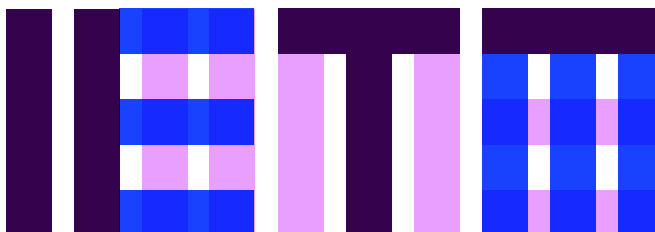
C057 M063 Y097 K060  
C027 M060 Y000 K000  
C009 M010 Y094 K000



C076 M100 Y043 K068  
C056 M009 Y084 K000  
C050 M033 Y000 K000



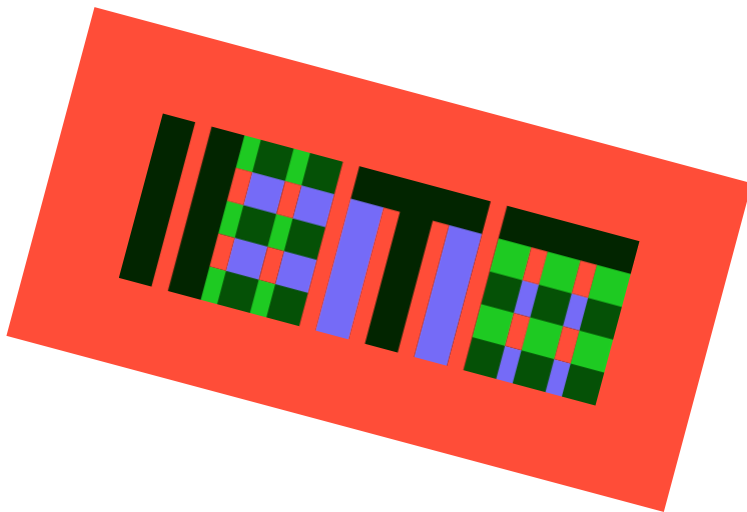
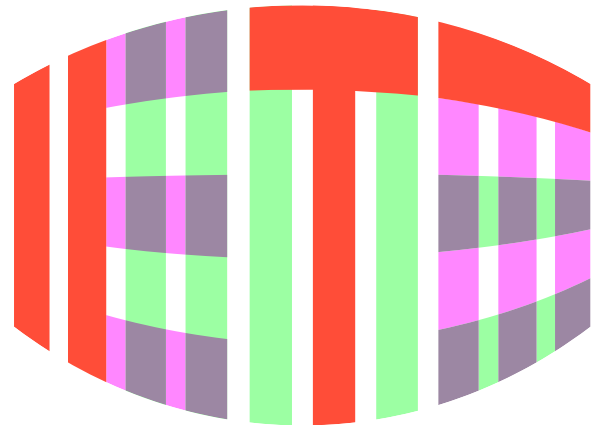
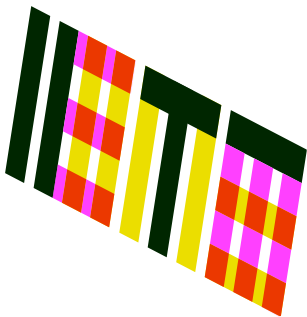
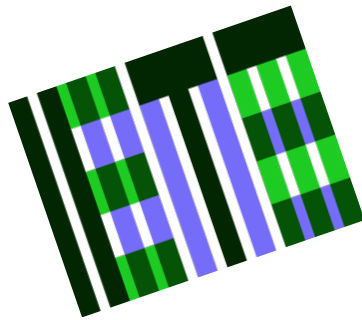
C092 M100 Y033 K037  
C089 M070 Y000 K000  
C024 M043 Y000 K000





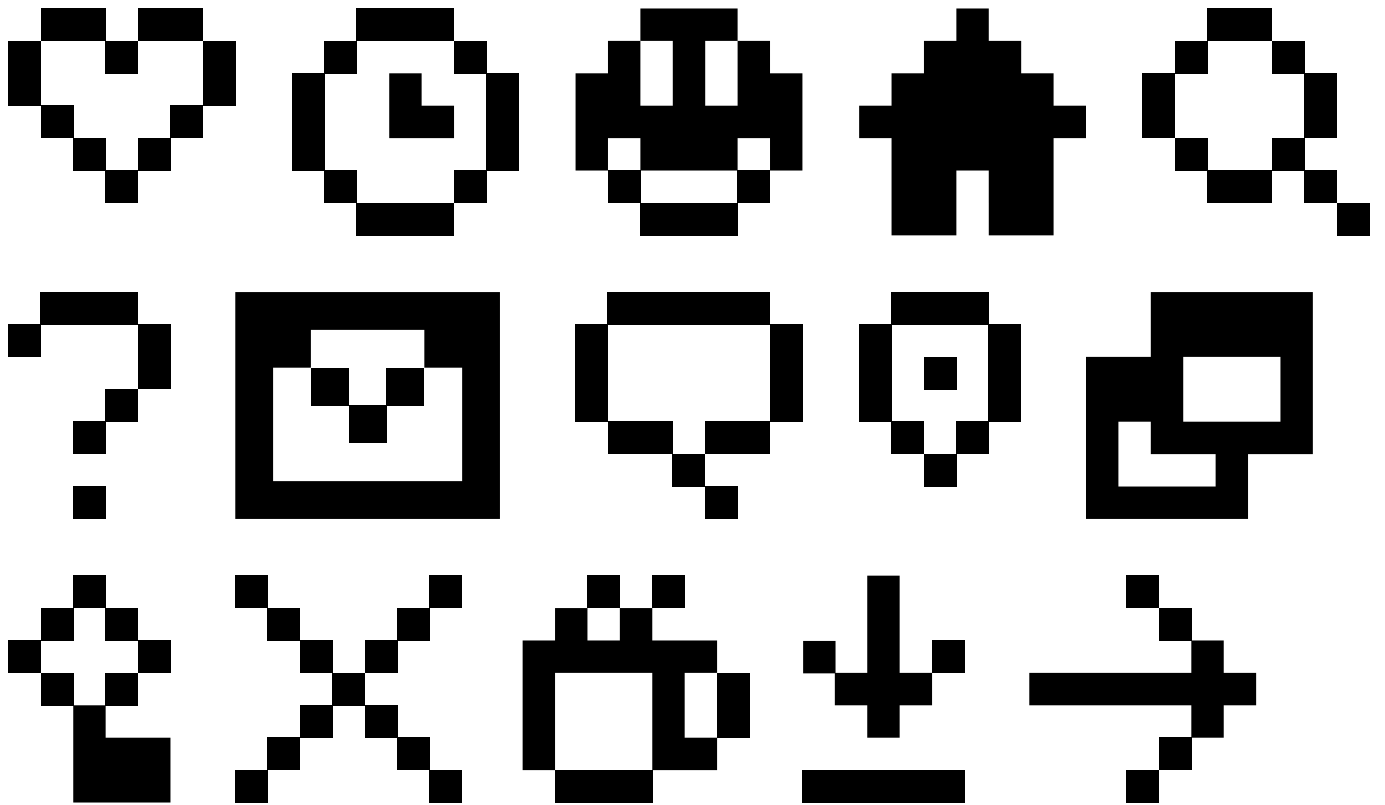
**Logotype**  
**Incorrect uses**

The logotype should not be used at an irregular angle. Its geometry and proportions should not be altered in any way. It should only be used on a white background.



**Website  
Icons**

The icons used on the website are designed from a 7 × 7 pixel grid—a node to the pixel-based structure of the typeface. New icons can easily be drawn from the same grid



# Programme

- 🕒 WORKING SESSIONS
- 🗨️ NETWORKING ACTIVITIES
- 📄 PARALLEL ACTIVITIES
- \* ARTISTIC PROGRAMME
- 👤 MEMBERSHIP ACTIVITIES
- 🗣️ SPEECH-TO-TEXT CAPTIONING

## Wednesday 23.10

09:00 - 18:00 📄  
**PRE-MEETING TRIP TO ISTRIA**  
Meeting point: Jelaiev trg 3, 51000, Rijeka

18:00 and 19:00 \*  
**UNDER THE CARPET – GOD'S ENTERTAINMENT**  
First part: 18:00 at the Titov trg Square  
Second part: 19:00h at Filodrammatica / Gallery Drugo more

19:30 - 21:00 \*  
**4 ALLEGROS, 1 ALLEGRETTO AND 2 BOLEROS – BALLET OF CROATIAN NATIONAL THEATRE IVAN PL. ZAJC RIJEKA**  
Croatian National Theatre Ivan pl. Zajc Rijeka

14:00 - 15:45 🕒  
**ZERO WASTE EVENT**  
RiHub. / Coworking space

14:00 - 15:45 🕒  
**FORCES OF THE MARKET, TAKE 2: IETM'S ROLE AND IMAGINED AUDIENCES**  
HKD (Croatian Cultural Center) / Kortil Gallery

14:00 - 15:45 🕒  
**SOUND AND MUSIC THEATRE**  
RiHub. / Classroom

15:00 - 15:45 🗨️🗣️  
**NEWSROUND**  
HKD (Croatian Cultural Center) / First Floor Foyer

16:00 - 17:30 🕒🗣️  
**OPENING KEYNOTE SPEECH: ANTI-PRODUCTION**  
HKD (Croatian Cultural Center) / Auditorium

17:30 - 19:00 🗨️  
**WELCOME RECEPTION**  
Hotel Neboder

18:30 - 21:00 \*  
**RAPTURE AND RAGE – LIGNA (followed by a round table)**  
HKD (Croatian Cultural Center)

21:00 - 22:00 \*  
**DIARY OF A MADMAN – MOVING MUSIC THEATRE**  
Filodrammatica

21:00 - 03:00 🗨️  
**LATE NIGHT MEETING POINT**  
Palach

## Thursday 24.10

09:00 - 12:00 👤  
**ADVISORY COMMITTEE MEETING**  
For IETM's Advisory Committee members only  
Udruga Delta / Delta Lab

13:00 - 13:45 🕒🗣️  
**ARTISTIC PROGRAMME UNVEILED**  
HKD (Croatian Cultural Center) / First Floor Foyer

13:30 - 15:00 👤  
**ASSOCIATE MEMBERS MEETING**  
For IETM's Associate members only Udruga Delta / Delta Lab

14:00 - 14:45 🗨️🗣️  
**WHO'S THERE?**  
HKD (Croatian Cultural Center) / First Floor Foyer

## Friday 25.10

10:00 - 10:15 🗨️🗣️  
**IETM INFO CELL**  
HKD (Croatian Cultural Center) / Auditorium





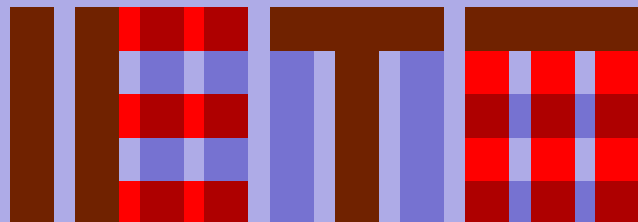
Mapping

#13

# Live Performances in Digital Times: *an Overview*



Print documents  
Publications (2/2)



Mapping

#12

# Creation and Displacement Developing New Narratives Around Migration

Joris Weijdom

www.ietm.org

September 2017

Fresh Perspective #9

Art & Disability

Permission to Stare

## Table of Contents

About  
4

Foreword by IETM  
5

Foreword by British Council  
6

Introduction  
7

### SECTION 1 'Dear fellow artist...'

'...and so onwards, and sideways,  
more or less'  
— Letter from Jonathan Burrows  
9

'...there are more of us than you think,  
and we're out here dancing'  
— Letter from Annie Hansauer  
10

'...moaning never helps when you  
want to change to world'  
— Letter from Elisabeth Löffler  
12

'...everything is wiggling'  
— Letter from Vicky Mallin  
13

'...I worry, because perhaps we're all  
gathering in a falsehood of 'curated  
community'  
— Letter from Dan Daw  
15

'...and all the little wounds from  
dancing on the floors of London,  
France, Vietnam, Palestine and Israel,  
Africa, the Americas, Oceania, and  
our bedrooms'  
— Letter from Andrew Graham  
15

'...but that wasn't what you wanted  
the artists to do was it?'  
— Letter from Simon Startin  
18

'...sight, smell, touch'  
— Letter from Nadia Nadarajah,  
translated from British Sign Language  
by Sue MacLaine  
17

'...all you bastards out there who told  
me I'd never paint, act and dance,  
here I am!'  
— Letter from Julie Cleves  
18

'...perhaps the increased splintering  
of identity politics will be the  
patriarchy's death  
by a thousand cuts?'  
— Letter from Will Briede  
19

'...it dawned on me that some  
of the audience hadn't realised  
I was disabled'  
— Letter from Welly O'Brien  
20

'...I see myself as a dancer of three  
different bodies: Tanja with crutches,  
Tanja with a wheelchair, Tanja  
without crutches or wheelchair'  
— Letter from Tanja Ehardt  
20

'...If the audience requested dignity  
from the actors, it could judge for  
itself what theatre should be like, and  
imitating life is neither beautiful nor  
cultured'  
— Letter from Saa Asenti  
22

'...I have no urge or inspiration for  
writing a letter, but if you can accept  
my thoughts and feelings about my  
disabled performing body then I offer  
you the attached poem'  
— Poem by Vesna Makovi  
25

### SECTION 2 Permission to stare

Disability and the arts —  
a separate sector?  
27

Challenging notions of 'normal' or just  
being an artist?  
29

'Gatekeepers' — Imagining  
the centre is everywhere  
29

Resources  
31

Fresh Perspective #9

Art & Disability

Permission to Stare

## About

Kate Marsh

Kate Marsh is a dance artist and researcher; she was a performer and teacher with Candoco dance company from 1999 – 2004. She continues to work with the company as an associate artist. She teaches regularly in a range of contexts and has created a duet, 'Familii', with dancer Welly O'Brien which is currently touring in the UK.  
In 2016 Marsh completed her PhD in Dance, Disability and Leadership. She currently works as a research assistant in C-DaRE, the Centre for Dance Research at Coventry University. She is also working in partnership with Metal Culture as part of the Arts Council of England Change Maker programme.

Jonathan Burrows

Jonathan Burrows danced with the Royal Ballet in London for 13 years, before leaving to pursue his own performance work. His main focus now is an ongoing body of pieces with the composer Matteo Fargion, with whom he continues to perform around the world. The two men are co-produced by Kaaitheater Brussels, PACT Zollverein Essen, Sadler's Wells Theatre London and BIT Teatergarasjen Bergen.

Burrows has been an Associate Artist at KunstenCentrum Vooruit in Gent, Belgium, London's South Bank Centre and Kaaitheater Brussels. He is a visiting member of faculty at P.A.R.T.S. Brussels and has also been Guest Professor at universities in Berlin, Gent, Giessen, Hamburg and London. 'A Choreographer's Handbook' has sold over 10,000 copies since its publication in 2010, and is available from Routledge Publishing. Burrows is currently a Senior Research Fellow at the Centre for Dance Research, Coventry University.

The British Council

The British Council is the UK's international organisation for educational opportunities and cultural relations. It creates international opportunities for people of the UK and other countries and builds trust between them worldwide. It works in over 100 countries in the arts, education and English.

IETM

IETM is a network of over 500 performing arts organisations and individual members working in the contemporary performing arts worldwide: theatre, dance, circus, interdisciplinary live art forms, new media.

IETM advocates for the value of the arts and culture in a changing world and empowers performing arts professionals through access to international connections, knowledge and a dynamic forum for exchange.

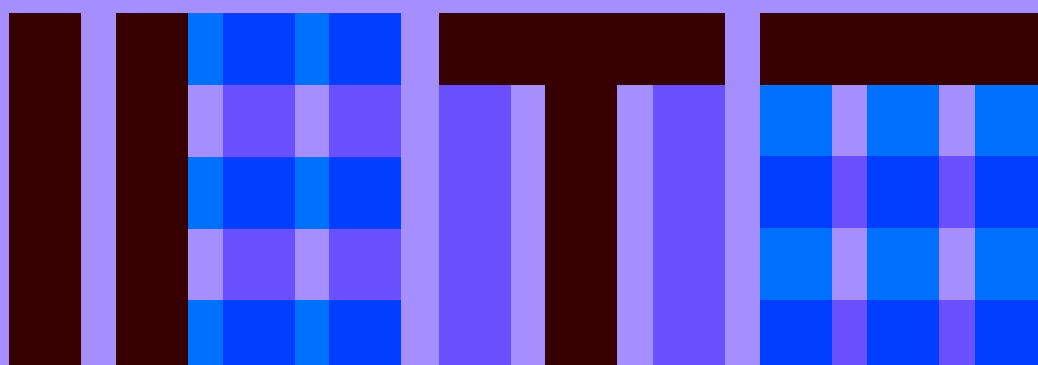
Print documents  
Reports (1/2)

210 × 297 mm, closed  
420 × 297 mm, open

Report

#7

# Mind the Gap: *Audience, Governance and Policies*



Report #11

# Everyone Has an Opinion, But Only Mine is Right



Elena Polivtseva [www.ietm.org](http://www.ietm.org) 24-27 October 2019



## Everyone has an opinion, but only mine is right

Moderators Jo Verrent and Israel Aloni took a practical approach to the art of disagreeing and offered the participants the opportunity to explore their own boundaries when being in an argument with those who hold different opinions and still remaining in dialogue. In several working groups, the participants discussed how central diversity is to their art practices. They also reflected on whether policy makers should or should not insist on every arts organisation putting diversity onto its agenda. Doing so, they reached certain conclusions along with identifying the characteristics of a fruitful dialogue: clear definitions of the subject, awareness of other people's reasons behind their opinions,

attention to arguments, defining areas of disagreement and subsequently finding the common ground.

### The art of disagreement

#### PART 1.

Soon after their first conversations, Jo and Israel realised that, although both actively supported the cause of diversity and inclusion, they differed largely on the reasons why they did so. This realisation changed their initial plans for the session and brought them to the idea to rather investigate with the participants why diversity matters before trying to find ways how to achieve it. Furthermore, Israel believes the critical approach towards the topic will foster a deeper understanding of the phenomenon and could lead to more effective ways to tackle issues of inclusion and diversity, instead of just riding a current trend and 'ticking boxes' in response to funders' requirements.

Presumably, there could be as many reasons why diversity is valuable (or not) as there are people in the room — hence, it is crucial to establish constructive dialogue, especially in cases of disagreement. Disagreement is not something bad; on the contrary, it enriches us with yet another point of view and gives

us the opportunity to revise our arguments and beliefs. We learn more from those who disagree with us. From those whose points of view differ the most from ours, we learned.

So, how can we have constructive conversations with people who do not agree with us? Jo and Israel decided not to impose rules on the group, because 'setting rules somehow implies that there is only one way to have a debate, and that is definitely not true'. Instead, the moderators demonstrated the basic principles of a constructive debate by asking three questions and requesting the participants to reflect on their arguments, on the language they use, and the emotions that have been triggered.

The participants were invited to put a mark in reply to each question on three boards, depending on their agreement, disagreement or neutrality (or their good, bad or neutral experiences). Some people put a simple cross or a dot while others drew intricate pictures.

Here follow the main conclusions from this exercise.

1. Usually, there is a background story, a personal experience to back a statement

An easy question: "How was your trip to Hull?", with a simple scale of replies: "right and easy" — so-so — difficult, proved that one should try to understand the background reasons behind any statement. If we wish to

have a constructive dialogue, we should ask questions and listen to the other person's experience. The hardest journey to Hull happened to be that of a participant from Hull: she moved back to town some years ago, and that was a difficult decision for her.

2. People differ in their perception of a certain subject and make evaluations subjectively

"How central is diversity to your practice?" — this question invited the participants to reflect whether their organisation, artistic work, and audience reflect the diversity of the societies they live and work in, and to what extent. Some participants marked that diversity is in the core of their practice, fewer — that it is irrelevant for them, and the highest number of people indicated themselves as 'being in the middle'.

But what is the premise of these estimations? Is there a universal formula to measure diversity in an organisation, art practice, or audience? Of course, not. All the answers were based on subjective perceptions of diversity. So, any conversation on this topic has to start with clarifying what our personal understanding of diversity is and what levels of diversity we recognise.

For instance, a person who has indicated that diversity is not part of the thinking of his organisation explained that while the work he stages and produces is mostly queer and gay, the venue he collaborates with don't put any stress on diversity, nor that the audiences who come and see the show are diverse: "they are predominantly white, middle class, not disabled, mostly heterosexual people who simply pay to see a show in a conventional theatre space".

An outdoor arts organisation has identified itself on the other side of the spectrum because their aim is to be 'totally inclusive' by making participatory street theatre and carnivals that are for everybody.

The reasons behind putting a mark on the 'completely inclusive' board ranged widely, from the desire to be completely inclusive as an organisation to acknowledgement of the fact that achieving total inclusion in all aspects of our public life. Only then we can have 'totally inclusive' art practices and organisations.

3. Language brings the biggest misunderstanding. Again, language can sort it out

"Should policy makers place the duty on every arts organisation to deliver on the agenda of diversity and inclusion?" — the formulation of the third question posed a challenge to the moderators. 'Should', 'duty', 'deliver', 'inclusion' — all these words were already suggesting and implying the answers. A constructive conversation starts from clearing out the language that is used to define the topic of the discussion. Although this seems an obvious thing to do, it is surprising how often people omit this step, assuming everybody

operates with the same context, only to find in mid-conversation that even those who agree with each other often understand things differently — and the whole discussion has to return to this initial point of language clarification and setting up common definitions. (Later on, in the small group discussions, the participants highlighted once again the underlying impediments related to almost any terms around diversity and inclusion.)

So, how did — according to their own subjective understanding of the terms involved — the participants decide on policy makers requiring the implementation of diversity from arts organisations? What arguments did they base their opinions on?

Yes, they should

"If you are in receipt of public money, you are obliged to make it accessible to the whole of the society", insisted a voice, supporting the statement that policy makers should require arts organisations to be diverse and to make inclusive work. "On the condition that arts professionals are supplied with the means and the expertise to do so", another participant added.

"I put my voice for obligatory requesting arts organisations to set up an inclusion agenda not because I believe that turning it into an obligation will make things work — but because I clearly see that the status quo is not working" — explained her position another participant. She pointed out that just a few people of colour were present at the session. The point is, when we look around, we should seek not who is present but who is not there yet. Inclusion is an ongoing process, not a goal to achieve and be forgotten.

On one hand, it is necessary, on the other — it formalises inclusion

The shared concern was that when the cause of achieving diversity becomes a policy, it could be easily degraded into a formality to get the funding. At the same time, there is a need of certain guidelines on how to make your organisation diverse: how to work with different audiences, how to make inclusive work. If the need for diversity and inclusion is not constantly propagated, it will fall down in the agenda or worse, it could be substituted by shallow political correctness.

"How do policies work? They want something from you and they offer you an incentive. I.e. a funding if you cooperate or punish you if you don't follow the instructions. The carrot and the stick trick. But we artists are not donkeys. That should not work with us."

"Applying policies for achieving diversity could work — another participant argued — but we need to know who makes the policy. If that is an inclusive organisation, that has already embraced diversity, that would work. If it is the old type of white-middle class-private school-predominantly male organisation, that would hardly bring the change we want to see in the art sector."

No, they should not  
"I don't think policy makers should impose

a requirement on arts organisations to embrace diversity. That will degrade the whole idea to people ticking boxes to get the funding they need."

"The easiest policy makers response to exclusion is to impose quotas. And quotas don't solve problems with diversity, they don't mean real inclusion."  
"Artists have to have the choice — if they want to create work that is not inclusive, to do so. Artists need freedom to experiment, to push boundaries, to make mistakes."

#### PART 2.

The participants gathered in several smaller groups to practise some constructive disagreement skills: listen to each others' arguments, ask questions, clarify definitions, be self-aware of one's own manner of disagreeing. And the topics of these in-depth discussions were highly disputable: what language can we use to embrace diversity; can artists make work that does not include everyone; would it be reasonable if policy makers require from arts organisations to follow a diversity agenda; whose stories get told and by whom; who is excluded and how to contract exclusion.

Here follow their conclusions on the topics and on the character of the discussions they had.

The moderators suggested to form groups with people who rather disagree on the topics of diversity and inclusion, but the participants found the advice difficult to follow. They could hardly find anybody in the room with whom they would really disagree on these topics. Indeed, the older you get, more often you end up in a room with people who share the same viewpoints as yours. Nonetheless, there proved to be many points of difference, nuances and varying definitions to debate on.

- What language to use when speaking on topics of diversity outlined the broadest variation of opinions. It became apparent that terms such as quota, diversity, underrepresentation mean quite a different thing in different socio-economic context, different cultures, and even subjectively, for each individual using them. Therefore, most of the group discussions had to start with reaching some common definitions on the main subjects discussed.

One can definitely learn more from situations of disagreement than from conversations with like-minded persons. Your understanding of your own beliefs is broadened when you actively try to understand what is behind their person's opinions.

In conversations about inclusion and diversity, one should be aware not to take the voice of those subjected to exclusion, if they are already present in the room. Surely, they have better arguments based on their first-hand experience. And it is them who will speak for themselves.