

ENICPA ROUND TABLE MEETING

Tuesday, September 15<sup>th</sup>

12:00 – 14:00

**Programme of presentations by ENICPA members**

- **Ivanka Apostolova Baskar (Macedonian Center of International Theater Institute/PRODUKCIJA, Republic of Macedonia):** *“Now and Before COVID 19: Our Program”*

An introduction to the development of our annual program. How the COVID 19 phase made our digital activities more valid inside “conservative” theatrical Macedonian milieu. Ongoing development.

- **Tom Ruelle (Kunstenpunt, Belgium):** *“Reusing archival material during COVID”*  
During the COVID-quarantine, Flemish performing art organisations have experimented with digital distribution of archival material (next to producing new work). What have we seen, what did we learn, and what could have been better?

- **Catalina Gonzalez (Centro de investigación y recursos de las artes escénicas de Andalucía / CIRAE, Spain):** *“Facing COVID-19 restrictions: activities and new projects of CIRAE”*.

During the restrictions imposed by the COVID-19, our Centre has managed to maintain its activity and its service to its users. It has also reactivated its editorial line with the publication of the book *Theatre for a crisis* and it launched new projects through its Website as for example the monthly reading recommendation: “CIRAE’s recommendation” or “Oro Teatro”.

- **Elisabeth Leinslie (Performing Arts Hub Norway):** *“Performing arts productions in Norway during the pandemic”*.

During the COVID-19 pandemic Performing Arts Hub Norway document the productions being presented for the public in Norway. These are both digital and physical productions. I will present an overview of the productions and the governmental rules in Norway concerning the theatres possibilities to present live art.

- **Diana Selecká (Divadelný ústav / The Theatre Institute, Slovakia):** *“Online platforms, which are presented by the Theatre Institute at the time of Covid restriction”*.

The Slovak professional theatre celebrates in this year its 100th anniversary. The Theatre Institute prepared a number of different projects and activities dealing with the anniversary. Some of them have been developed as the online databases,

projects or platforms. As almost all our activities were interrupted by the Coronavirus epidemic, the Theatre Institute (beside its documentation, information and publishing activities) focusing also on the theatre research takes advantage of the situation for presentation of some online platforms on different aspects of the theatre. In the future, this modern approach may become decisive in the presentation of the institution and its activities.

- **Tea Rogelj (Slovenski gledališki inštitut / Slovenian Theatre Institute, Slovenia):** *“The exhibitions by Slovenian Theatre Institute”.*

The Slovenian Theater Institute Thee has been preparing so-called "e-exhibitions" since 2012; within them, we want to present and contextualize items from our collections, promote Slovenian theater and reach a younger audience.

- **Ondřej Svoboda (Arts and Theatre Institute, Czech Republic):** *“ATI activities during COVID restriction”.*

ATI started work as a COVID - culture information hub, and due to the abilities of our employees we were able to focus on the important and actual problems and information. The newsletter Culture in/after Quarantine, webinars focused on capturing video of theatre performance and on digital marketing for theatres and cultural institutions or the on-line exhibition were quickly implemented to our work.

- **Michael Freundt (German Dance Assoziation, Germany):** *“COVID-19 - how to support dance when dancing is forbidden?”*

Michael will speak about the restrictions to train and produce dance in Germany. And he will also report about the work of the German Dance Association within the last month, from a field research about losses and deficits via lobby work to funding for dance artists, school and companies.

- **Christine Henninger (International Theatre Institute Germany):** *“Theatres as archives - how to fill in the blank”.*

During the pandemic many theatres started their own streaming of sometimes current, but often historic productions of their houses. They thus moved into the light of attention as bearers of the history of the performing arts aside of the institutionalised archives and collections of the performing arts. This presentation will focus on the thought of how this new presence of the past in theatres might open but also limit some of the restrictions of archival work in the institutions.