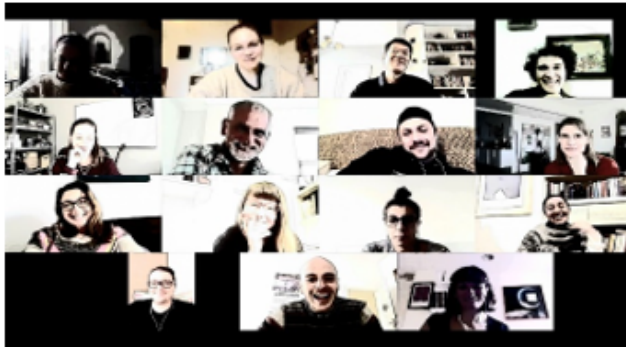




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#1 *When the Doors Reopen*

The Festival Academy Zoom Session 5 // Shared document



Discussion 1

4 June 2020, 11am Central European Time

Hosted by **Angele Galea** – Producer and Artistic Director for More or Less Theatre, Artistic Consultant for Science in the City.

Keynote inspiration:

- **Kyu Choi** – Co-founder / Member of steering committee - Asia Producers' Platform and APP Camp, South Korea.
- **Yuan Zhang** - Performing arts curator, Shanghai, China.

When the Doors Reopen

COVID-19 has hit us hard in practically every aspect of our lives and economies. We, in the arts industries, have been severely affected. At the moment we are facing an unprecedented global reality and we do not know what our world will look like if/when this is over. Do we try to revive what we were doing before or do we need to re-think and reboot, with new approaches and new ideas? What will be the role of art and how do we prepare for a post-COVID world, where audiences may be anxious about coming back to watch theatre performances and other public events?

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Angele Galea has acted in various theatre productions including Edward Albee's *Who's Afraid of Virginia Woolf* (Manoel, 2004), Alfred Buttigieg's *Dwar Menopawsi*, *Minorenni u Muturi High Speed* (St James, 2012), *Secret Sounds Stories* (Altofest Valletta, 2018), the monologue *Apotheosis* (2019), penned, produced and acted in *Waħda Minna* (2019) and was Stephanie in the two hander *L-Interrogazzjoni* (Teatru Malta, 2020). She has also acted in several films including *Largo Winch* (Pan-Européenne, 2007), *Agora* (Cinébiss, 2008), *Beat* (Falkun Films, 2018), *Lost Planet* (Latina Pictures) and *Project Icon* (Pellicola). She is the artistic director of Science in the City and was the education coordinator for Valletta 2018. She has acted in various TV adverts and lent her voice for a number of radio adverts. She holds Fellowships in Piano Performance and Music Theory and is a presenter on TVM for Maltco Lotteries. Additionally she teaches art at youth.inc and is artistic director for More or Less Theatre. Angele is a registered teacher of Art, history and technique, Piano Performance and Music Theory. She has taken part in various collective exhibitions with her paintings, as well as solo exhibitions, the latest one being "The Insanity of Vanity".

Kyu Choi's professional background is as an arts producer, festival director and researcher. He has built up expertise in theme-based creative practices. He has extensive experience in cross-cultural and interdisciplinary work, and is a leading proponent of contemporary arts networks in Asia. Since 2019, he has developed workshops, conferences and international residencies based on research-led practices focusing on themes of "Art and the City", "Diversity, Inclusion and Accessibility" and "Art and Technology". From 2015 to 2018, Kyu Choi worked as Creative Director for the British Council's UK/Korea 2017-18 year-long season of culture. Kyu's career started in artistic direction, festival management and creative content development, including for the Chuncheon International Mime Festival, 1994-2010 and the Ansan Street Arts Festival 2012-2013 in Korea. In 2005 he founded AsiaNow Productions to develop, produce and present innovative Asian contemporary physical theatre, dance and interdisciplinary arts. Over the last decade he has built up a strong reputation for his championing of cross-cultural collaboration both as a dramaturg and as a creative producer. In addition, Kyu has been the curator and facilitator for several artist-in-residence and workshop projects such as Moving Space Project for site-specific performance development, Sound +: Pansori, designed to encourage hybrid performance by providing artists with a platform where they can work with international artists across disciplines. Recently he has developed several research led practices called The Korea DMZ Lab – Borders/boundaries in our contemporary society through the DMZ lenses, Accessibility- Creative development for Dance Audio Description and Connected City - Art and technology intervention in the city. For emerging and mid-career Asian producers, Kyu co-initiated the Asian Producers Platform and APP Camp 2014-2019 in order to create a strongly linked network of Asian producers who can work effectively across the region. Kyu also has taught, and been a consultant for, festival management, creative producing, and international mobility & market development. His clients include the Korea National University of the Arts, the Seoul Institute of Art and Korea Arts Management Service. Kyu has a Masters in Advanced Theatre Practice from The Royal



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Central School of Speech and Drama in London.

Zhang Yuan is a performing arts curator based in Shanghai. By working with theatres, museums and art institutions in China and abroad, he organizes a number of performance projects, exhibitions, talks and workshops, facilitating the development of local contemporary performing arts scene and international collaborations.

From 2005 to 2009 he was engaged as the project manager and theatre producer for Shanghai Dramatic Arts Centre. Since 2014 he has collaborated with Power Station of Art, Ming Contemporary Art Museum and Rockbund Art Museum in curating projects of contemporary theatre performance. In 2015 as the co-curator of ACT Shanghai International Theatre Festival, he curated a project which explored contemporary dance. During the period of Hugo Boss Asia Art of 2015-2016, in collaboration with Rockbund Art Museum he curated Being in Asia - Body Performance in Contemporary Theater, featuring more than ten performances and dialogues among artists from mainland China and Asia. As a member of Niao Collective, the local performing artists' group, he co-launched the first Niao Niao Festival of over 20 performances in 3 days to celebrate its 10 years' anniversary in 2016 at Basement 6 with almost zero budget, the distribution of social media and support of volunteers. From early 2017 till today, he worked as performing arts curator at Shanghai Ming Contemporary Art Museum during which he curated various performance seasons including Dance in Asia with Softmachine Exhibition, Performance in Post-human Era, commissioned and presented numerous performance projects, and initiated international co-productions with festivals and institutions.



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REPORT

Please refer to the Speakers PowerPoint presentations linked for more details

Speaker:

Zhang Yuan

<https://drive.google.com/file/d/13V4WAFc8C17vbDBPVof3FIVpTYyQIDAq/view?usp=sharing>

During the last two, three months he thought about experiences and posted his thinking process on his Facebook account.

How freelance artists and professionals survive when performances, exhibitions, residencies, festivals.. all being cancelled? (slide 2)

- No big changes due to COVID/19 crisis : independent artists used to have funding and thus to have to do other jobs to live. Only big changes for government theatre/commercial theatre.
→ Appears to him that Europe is becoming China = no funding, no subsidies, no festivals
“everything is broke”.
- How to support artist : institutions are very slow in their feedback and on how to sustain artists work, contrary to artists who responded very quickly, e.g. organizing talks, meetings
- What Institutions are doing ? Nothing could be done?

Did you start changing your question ?

- Maybe time that we need to talk to the artists for the next project, “co-curate” with the artists to know what they want and what difficulties they are facing
- What is solidarity ? With whom are you supportive ?

Artists who are self organising events, e.g. case of a choreographer who invited worried dancers to ask them to share and to discuss about the current situation.

May 8 2020 : theaters are reopening in China, Things would be returning to what it used to be? (slide 3)

- 7 shows going selected by the government “Sleep no more” with strict regulations to prevent the spread of the virus e.g. 70% of the seats, 1,50m distance...
- How can dancers perform in those conditions ?
- Museum he is working in : opening by the end of June no changes from old model of production, no new ways of creating/making process.

E.g.:

- Local theatre company he is working with : no resources, no funding, no place to work rehearse in a park (slide 4).



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- Working with independent theatre makers : new event “rewriting theatre history” : exhibitions, forums and performances about the history of independent theatre on which no one wrote on it already (slide 5).

Conclusion:

- “Do we really have to work so hard at this point?” → maybe need rest, keep energy
- What can be missing for theatre?

Kyu Choi

<https://drive.google.com/file/d/1NXnyDdmxL-Koy0iZPdWIE1L4S0JiaJfS/view?usp=sharing>

Research during the pandemic time : his questioning and re-imagination

“How do we cope with time of contagion after outbreak of COVID 19 in art industries?” (slide 1)

→ Managing the crisis → recovery for normality → reboot for new normal

Approaches for a post Covid 19 (slide 2)

- Questioning is : do we only have to manage the crisis now or are we going on to what we were before or re-think/reboot for a new normal ?
- What will be reboot for new normal?
- Different impacts depend on the private or public sector.

Research Topic: Re-imagine art in time of contagion (slide 2)

- Performing space :
 - o Stage
 - o space/place
 - o virtual

E.g.

La Dispute de Marivaux– Intégrale (<https://www.youtube.com/watch?v=VBzB7cuQZvM>) : parallel with Emmanuel Sinisi Pandemic Theatre work (slide 6)

Walking Copenhagen 100 artists, 100 walks, 100 days : ask artists to perform diary during the COVID pandemic, respecting each country regulations

→ What would be the future of performing space?

- Digital technology : meaning of digitalization, online and Live stream, new approaches based on digital algorithm



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- International mobility: future of international mobility & market, and collaboration, transnational mobility
 - Limited and restricted physical mobility due to online connection : more able to ask how it was outside, more common agendas “when borders close does it mean that mobility is closed?”
 - Adaptation for circular economy model : sustainable production sustainable use recycling. Aim to keep product components at the highest availability and lowest waste at the same time. What will be sustainable recycling meaning in the art? (slide 10)
 - Transnational digital mobility : how to apply this model to international mobility ? What is the role of art? Large of transnational big themes : local topic with local community/partners. If physically we can't move = end of non-local production? How to create a new business model ? How to create a new sustainable market when borders are closed artistic sustainability, financial sustainability, transnational solidarity live art internationally

- Audiences



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Breakout rooms report

Provocations:

How will audience behaviors change in the post Covid-19 world? In terms of their expectations, spending habits, appetite for live performances & the content that they would want ?

What questions should we bring up for the art in the time of ne normal after COVID 19?
How the international mobility will look like after COVID 19?

Moderators of groups:

- Group 1: Lily Hughes
- Group 2: Tom Creed
- Group 3: Meera Khrisnan
- Group 4: Matteo Penazzi



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Group 1: Lily Hughes

Struggles in current situation and what we can do, what has a real impact, challenges/countries :

- Government
- No facilitation for transports : impact on how artists will come to the venues, festivals...
- How can we include artists in curating and can they imagine new normal?
- Losing festival space and many things are going on the Internet, how can we work again with physical space

Group 2: Tom Creed

- How can artists lead the way in imagining the future for the arts?
- Lot more of access to people around the world - people are more connected
 - Will we continue meeting digitally?
- Key artists travelling but creating or recreating work locally with communities or performers
- Reduced fees due to reduced audiences
 - How to deal with reduced performance fees ? Can governments support that ?
- In Estonia, people are happy to come out
- String players treating desk-make like family member
- Possible mixture of live and remote audiences but how to make sure that the streaming provides incomes?
- Different performance spaces
- How to monetise digital work?



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Group 3: Meera Krishnan

- Easier communication during COVID-19 from programmers
- Artists mobility : what opportunity does it give to the artists? Digital, physical?
- 2 different attitudes regarding digital
 - What is the impact of technology on art?
- More conscious process involving environment
- Community question : how to create a bigger solidarity community to share art and to make art happen ?
 - Communication through art, political questions all about sharing something very deep how do we connect artists to make art everywhere ?

Group 4: Matteo Penazzi

How will audience behaviors change in the post Covid-19 world? In terms of their expectations, spending habits, appetite for live performances & the content that they would want.

- In Italy everyone wants to go outdoor, trying to produce outdoor festival in few weeks, tickets affordable expectation from the audience is to have something outdoor that they can pay, e.g. take 2 euros out of each tickets and donate it to poor families affected by Coronavirus = way to inspire people
- UK : audience expectation is to have classical music in informal and classical venue no idea if the audience will come back soon & need to find other ways to do it but impossibility to put it outside especially in Scotland during winter.

Is it legal during summer to plan something?

- UK : Not before October with 2 weeks quarantine for people coming from external country. Uncertainty on activities do be done since still huge number of dead people from COVID-19.

Do something similar to the 100 walks project ?

- Funding issue



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- Russia : possibility to gather with maximum 15 people but everything is canceled, still on the pandemic pic. Events postponed to October, not able to sign any contract at the moment so everything is happening online.
- People are starving for arts even in time of pandemic.
- In Russia, “art is a way to escape”.
- In Italy : some sponsors are willing to give money because going digital allows more audience. Big events are based on ticketing but all of them are cancelled. Events allowed with temperature measuring and masks since June 15th but all organisation funded by the government.
- Need to follow the rule and to do what we can do, what is possible within the frame of each country.

As a presenter what is our moral/safety responsibility toward our audience? Is it morally correct to organise venues ?

- Use the help of engineers to find out how do it e.g. use colors to reassure the audience.
- In Italy, government has to set some guidelines, e.g.: flash mobs organise to have rules/protocol
- E.g. of the Czech Republic Festival of Nothing : ask the audience to buy a ticket to come to the theatre to see nothing, use the money to support venues
- Regarding the audience expectation : different dimensions :
 - o some would like to go back to what it used to be but for the digital practices more for the artists to know what people are really waiting for small number of audience interested in the online events
- Maybe a combination of both in the future?
- The more you see live streaming, the more it reminds you how seriously you miss theatre

Do you think is it correct to refer to the future as a new normal ? Do audiences in China refer to the “new normal”?

- Most of the audience would like to go back to past days instead of going to new normal. But there will be new ways of making theatre.
- Wish the blockbuster/big production could be reduced at least during the recent 2 or 3 years.
- Italy : all about phases



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Concluding comments:

- Art only create with your imagination = be positive
- Kuan : have to keep being positive, are producers and curators so need to imagine the future, no answers, no solutions so try to do something about the exhibitions to respond to the situation at the moment.

Links and comments :

Mobility is a conscious process, and those involved in it, whether by directly engaging in it or by supporting it, should take into consideration its cultural, social, political, environmental, ethical and economic implications : <http://on-the-move.org/about/mission/culturalmobility>

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PARTICIPANTS LIST (28)

If your name is not in the table, feel free to add it below !

Gaik Cheng Koe	Little Door Festival	Malaysia
Meera Krishnan	Prakriti Foundation	India
Edlyn Ng	The Esplanade Co Ltd	Singapore
Triinu Arak	-	Estonia
Airan Berg	Festival der Regionen in Upper Austria	Austria
Inge Ceustermans	The Festival Academy	Belgium
Rebecca Chambarlhac-Gerbi	The Festival Academy	France
Juriaan Cooiman	Culturescapes	Switzerland
Tom Creed	Independent Director and Curator	Ireland
Angele Galea	Science in the City	Malta
Noémie Le Lay-Mérillon	Compagnie Distorsions	France
Nikos Mavrakis	TooFarEast Production	Greece

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Lorenzo Pappagallo	ESCENA PATRIMONIO DANCE FESTIVAL UNESCO SPAIN	France/Italy
Yannick Roman	The Festival Academy	Belgium
Filia Milidaki	Cinethesia & Eye's Walk Digital festival	Greece
Rosette Nteyafas	Arts/ festival manager	Uganda
Delvin Lee		Singapore
Henriette Kassay-Schuster	The Castlemaine State Festival	Australia
Janne Jakobson	Tallinn University	Estonia
Isabelle Lock		
Kyu Choi	Asia Producers' Platform and APP Camp	Korea
Yuan Zang	Mcma	Shanghai
Emily Granozio	Edinburgh International Culture Summit	UK
Jie Xu		China & UK
Jade Adamson	Freelance Arts Producer and Dance Artist	
Matteo Penazzi	Lugo Music Festival	Italy
Katharina Wickel		Berlin
Matthew Whiteside	Composer and CEO/Artistic Director of The Night With..	
Russol Al Nasser		



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Angela Delgado	Hay Festival	Peru
Sima Booch		
Marie Le Sourd	On The Move	Belgium