



# Research – The impact of the covid19 pandemic on art and authors

Team members:

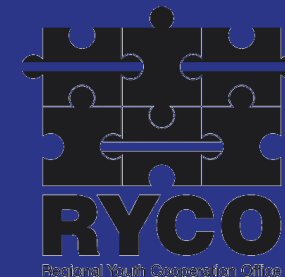
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**Youth Cultural  
Cooperation program**

**Serbia, Albania and  
Bosnia and Herzegovina**

Supported by:



# Premise

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Over the course of the past few months, the world has undergone a drastic change due to the COVID-19 pandemic. During these uncertain times, culture and art suffered great losses.



# Obstacles

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Despite the efforts, our team encountered several obstacles.

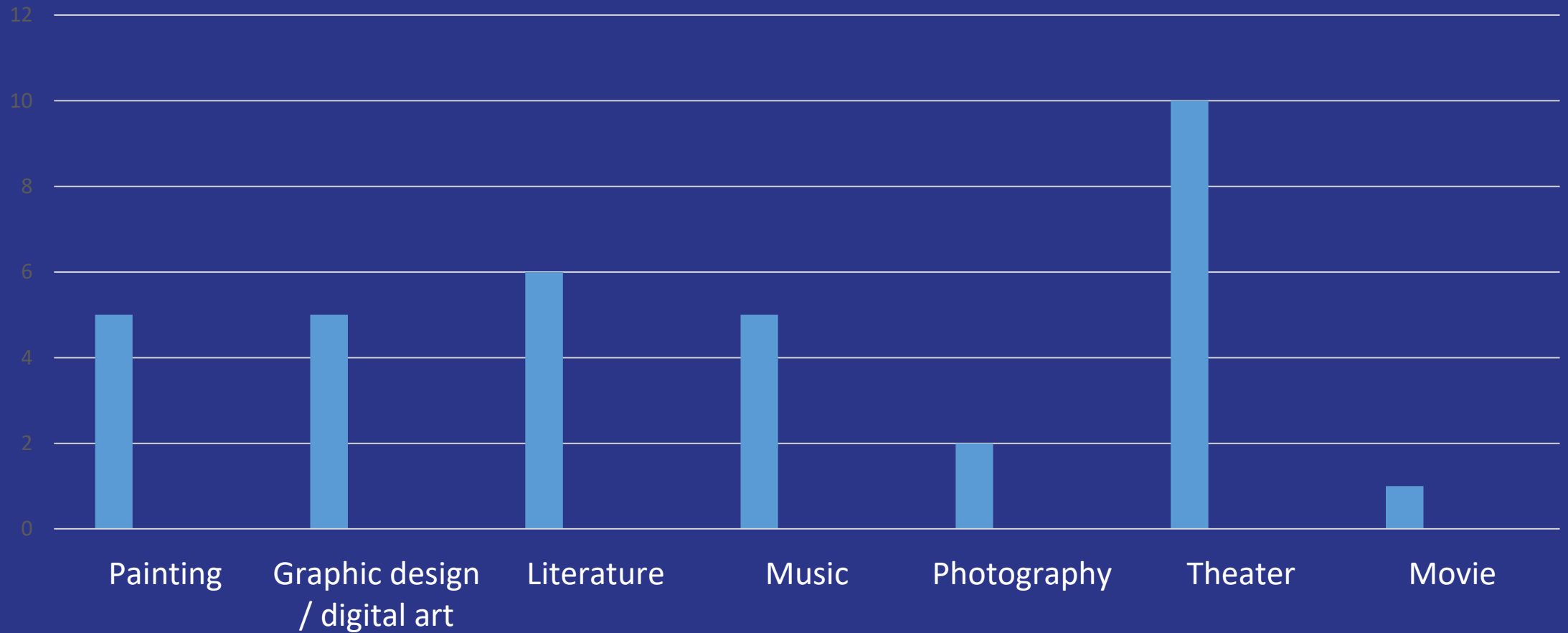
- Due to personal reasons, not all team members remained committed to our project until the very end. Therefore, we have no results from Albania.
- Although we primarily distributed the survey among our friends from the relevant field and associates, we did not find the amount of answers we expected.
- The results of the survey surprised us and led us to present its results in this way.

# The questionnaire

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The questionnaire consisted of nine questions. Results that we will present are received from a total of 22 participants from Serbia and Bosnia and Herzegovina who fully answered these questions.

# In what field of art are you?

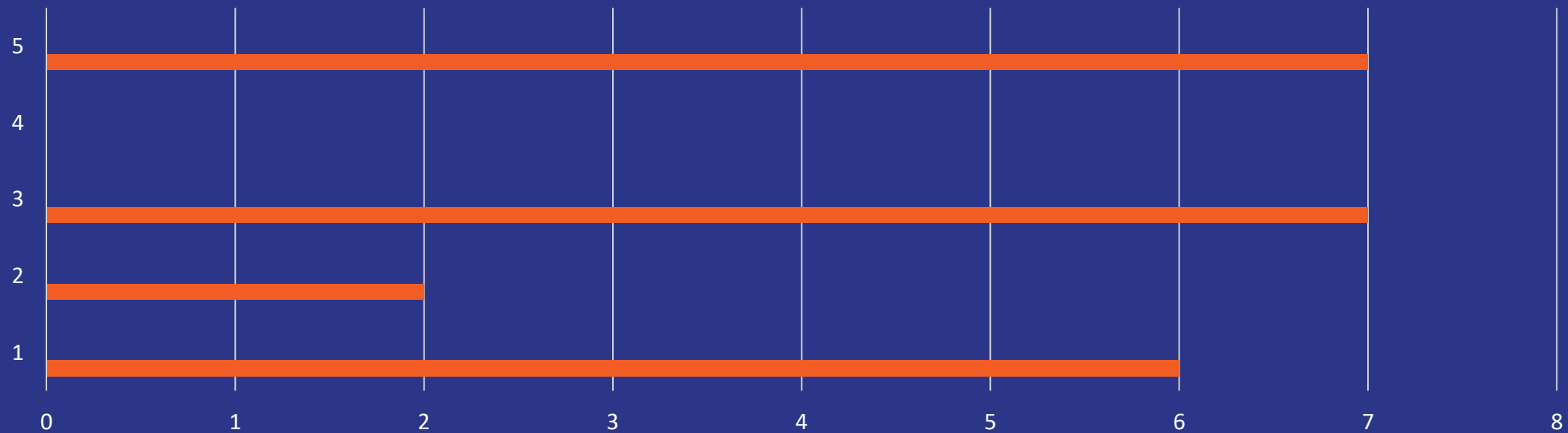




To what extent have the current situation and applied measures influenced the topics and content of your work?

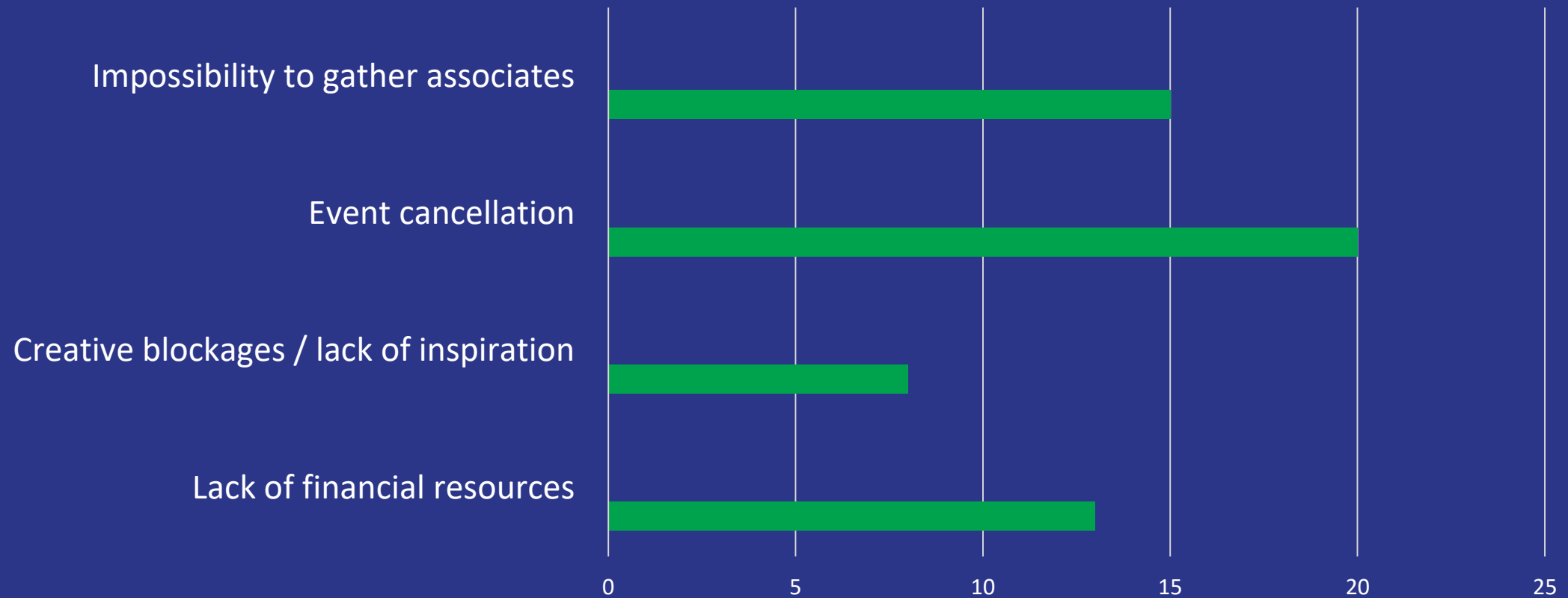
1 - they did not affect my work in the slightest

5 - they influenced my work completely





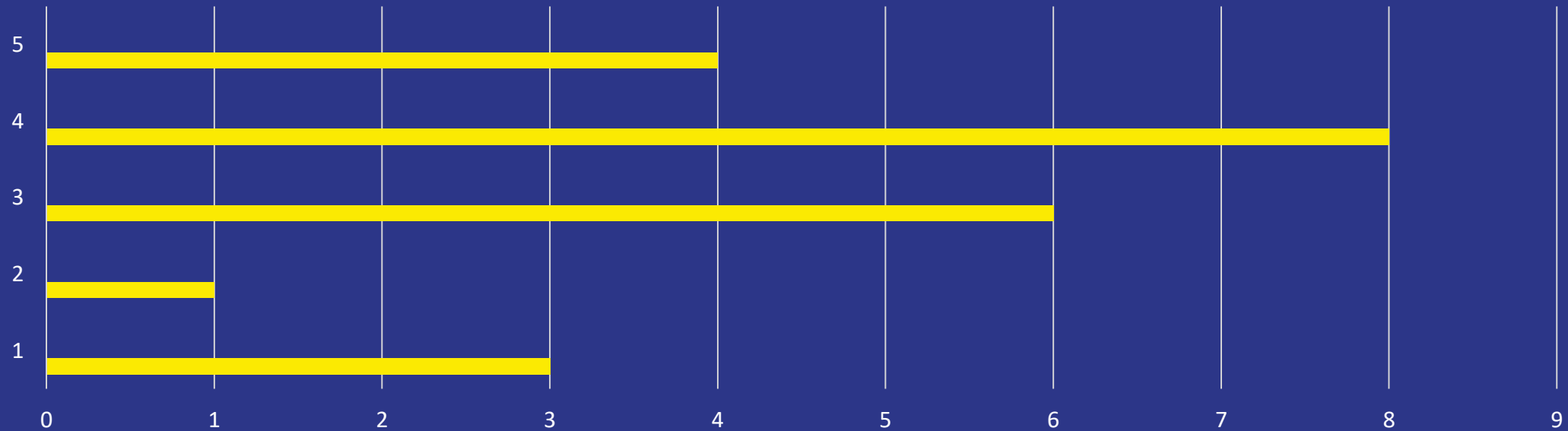
What obstacles have you encountered in the past, and what have made your work impossible or difficult?



Do you think that the previous period strengthened the connection of artists in the sphere of your work and to what extent?

1 - I don't think there is a greater connection

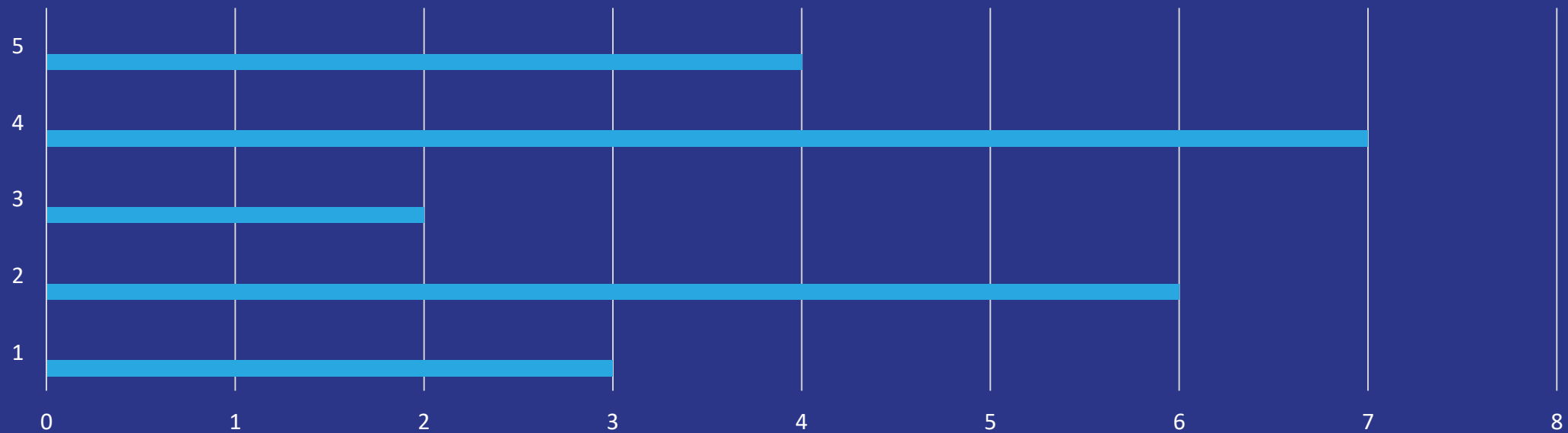
5 - I think there is a remarkable connection



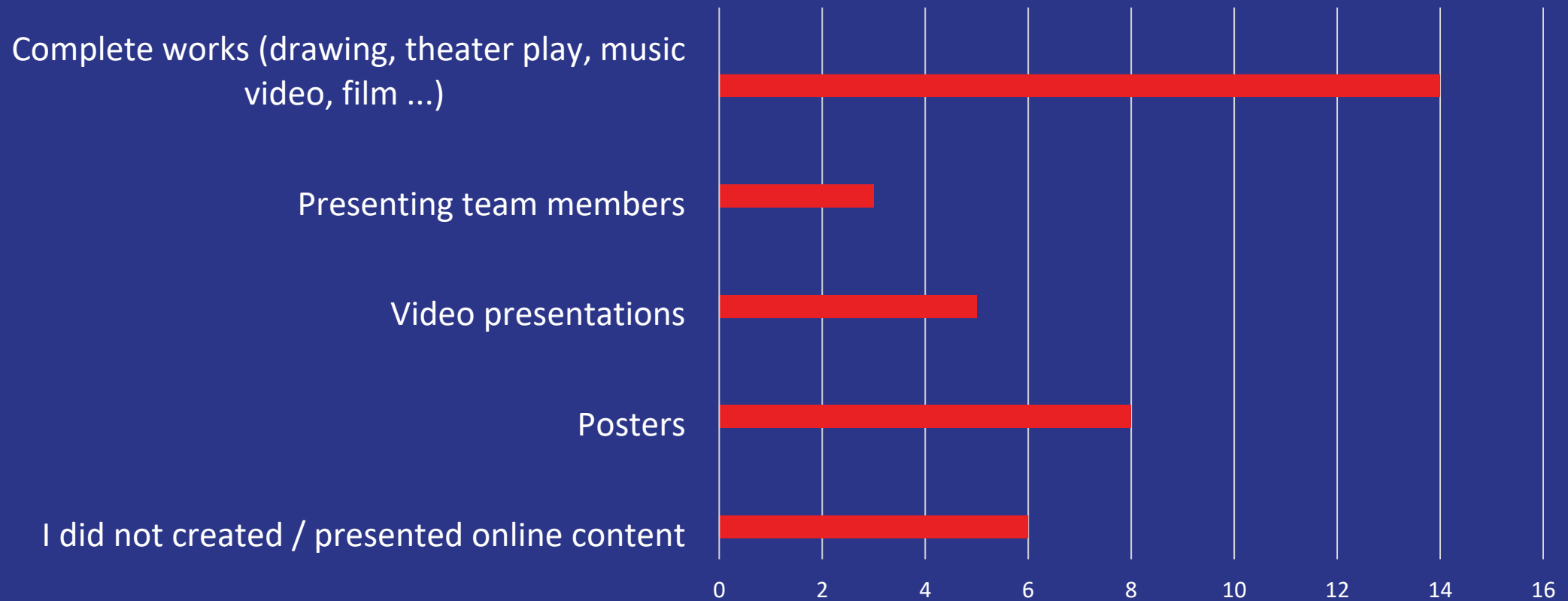
Have you increased your „online presence“ as an artist and to what extent?

1 - I have not increased my online presence

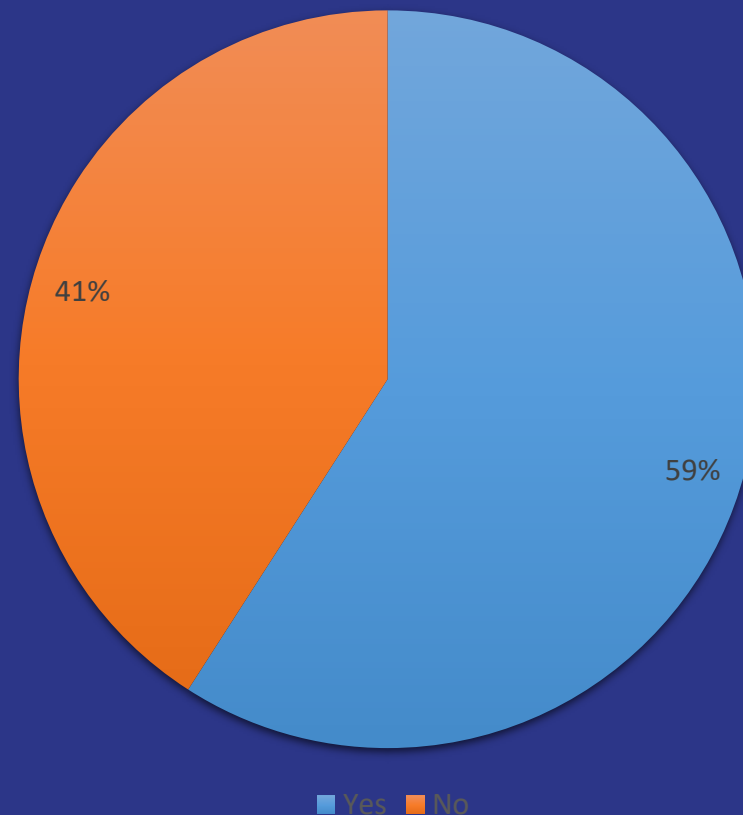
5 - I have significantly increased my online presence



# What kind of new content did you present online?



In the past period, have you sought or accepted an additional job that is not related to your field of work, and which you think would not be necessary for you in normal conditions?



In this uncertain situation, a large number of artists have shown an exceptional ability to adapt to the given conditions in order to continue their work. Can you give an example of good practice in Serbia / BiH in the past period, whether it refers to the artist as an individual, group or institution?

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- National Theater in Belgrade streamed their performances
- Puppet Theater "Pinokio" performed plays without an audience in its regular schedule on Saturdays from 12 noon, and they broadcast them live via Facebook, Instagram and YouTube
- Many online concerts can be found on the website of the Belgrade Philharmonic
- Realization of the program for the youngest within the „Pričoteka“ program, where each actor, at home, via camera, with the help of other colleagues, presented fairy tales for the youngest audience
- National museum of Kikinda organized an online tour
- The Association of Fine Artists ran online exhibitions

- National Gallery of Bosnia and Herzegovina has organized online exhibitions
- National Theater in Sarajevo started online performances in March
- Sarajevo Youth Theater broadcasted puppet shows for children "Kekec" and "Crocodile in Love" on its YouTube channel
- National Theater of the Republic of Srpska organized online performances
- History Museum of Bosnia and Herzegovina can be visited online
- Many musicians have organized "online concerts"



- One of the rare examples of non-institutionalized cultural projects cited by our respondents are plays created by the "Extraordinary Theater".



"Due to the new situation of isolation, a group of drama artists gathered spontaneously and realized that, as in "Travelling Troupe Sopalovic ", it is most necessary to create a theater in moments like this."

*(from their official facebook page)*

*A Midsummer Night's Dream,  
„Izvanredno pozorište“*

# Conclusion / New Inspiration

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- After the obtained results, we came to the conclusion that the majority of respondents cited as positive examples of practice in the past period mostly the production of institutionalized cultural organizations.
- The question arises as to why the respondents, although they themselves are from the world of culture and art, did not cited projects of underdeveloped organizations, freelance artists, associations and organizations that are not included in a structured and often very formalized system.  
Although such projects were undoubtedly created in the year behind us.
- We sincerely hope that this research can be the basis for the emergence of new projects that will increase visibility and inspire exchanges of good practice among artists in the region.

Team members:

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