



# THEATER IN THE TIMES OF THE CORONAVIRUS EPIDEMIC IN POLAND

DR BOGNA KIETLIŃSKA  
ISNS UW

# RESEARCH QUESTIONS

- ✓ Do theatre spectators benefit from a remote offer of theatres?
  - ✓ What are the advantages of remote theatre offer?
  - ✓ What are the disadvantages of this form?
  - ✓ What are the reasons for not using the remote theatre offer?
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- ✓ Will the coronavirus epidemic in Poland affect the functioning of theatres after its over?

# SURVEY DETAILS

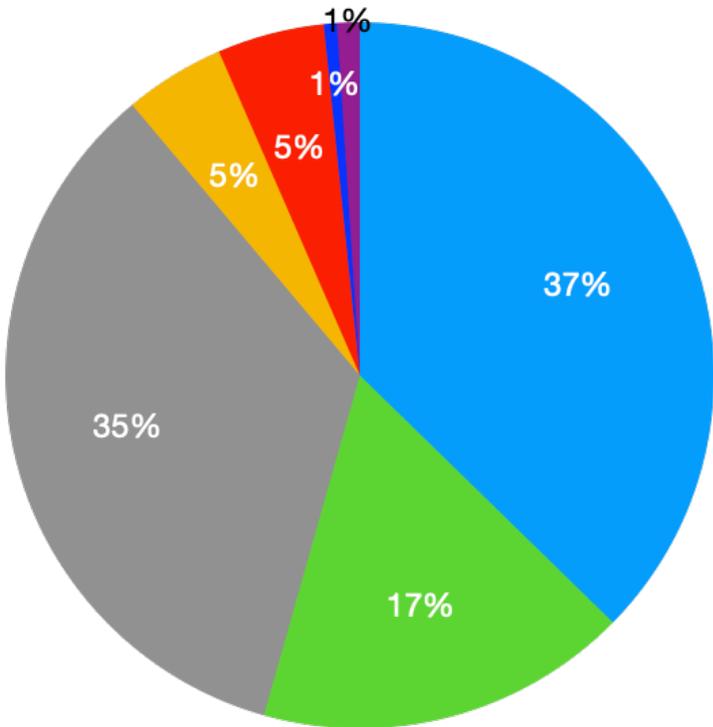
- ✓ From April 1, 2020 to May 16, 2020.
- ✓ Survey in Google Forms.
- ✓ Closed single and multiple choice questions and open questions.
- ✓ N=675 (snowball method).
- ✓ Support of the study by the Zbigniew Raszewski Theatre Institute.

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PARTICIPATION IN  
THEATRICAL LIFE **BEFORE**  
AND **AFTER** THE  
ANNOUNCEMENT OF THE  
STATE OF THE EPIDEMIC

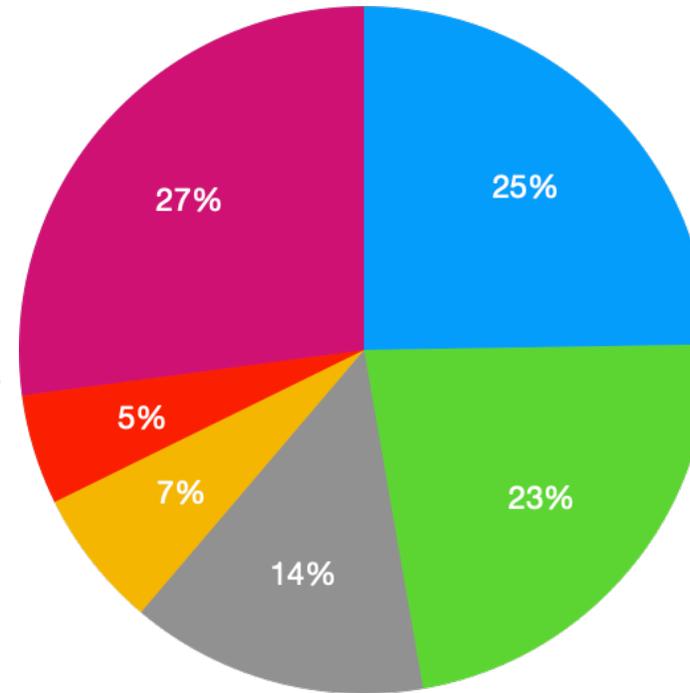
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## FREQUENCY (N=675) BEFORE COVID



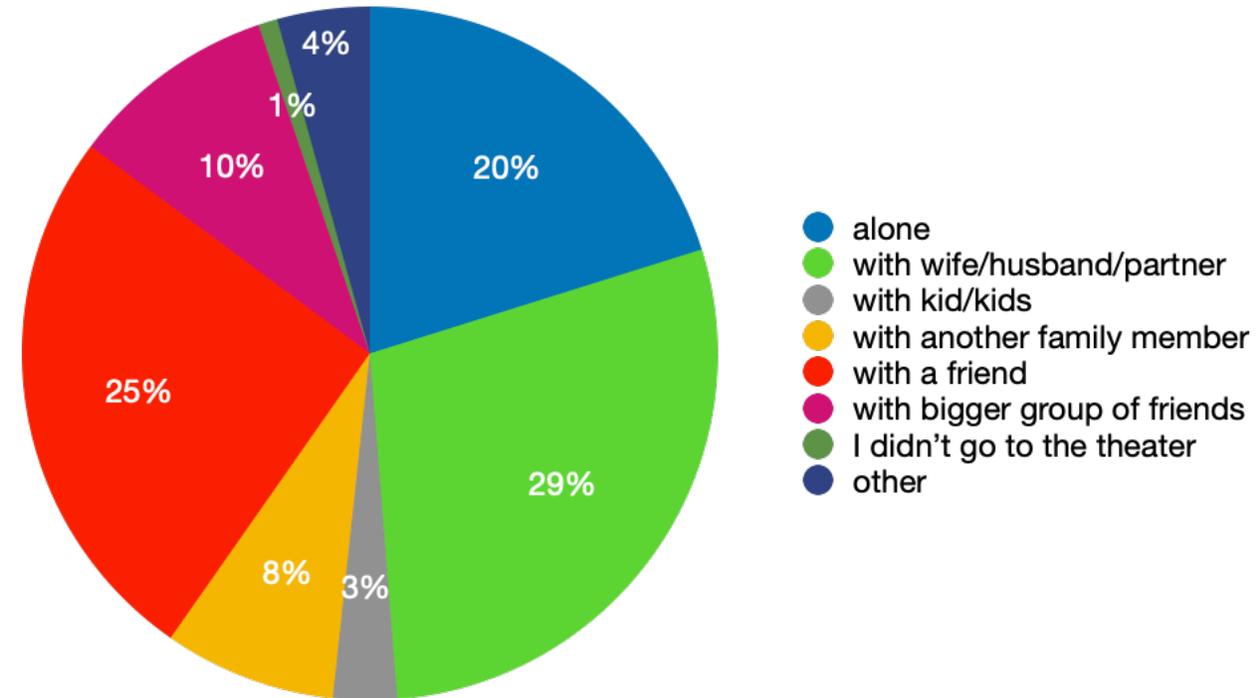
- several times a month
- once a month
- several times a year
- once a year
- less often than once a year
- I don't remember
- I didn't go to the theater

## ONLINE OFFER

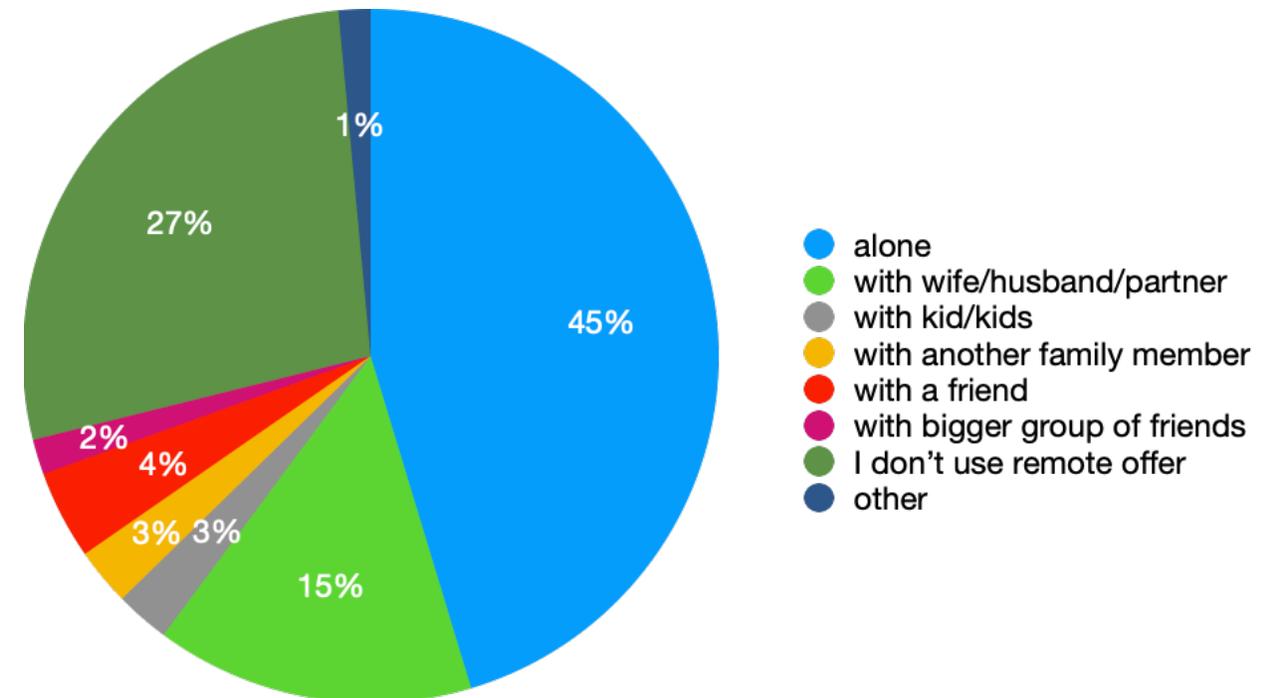


- several times a week
- once a week
- twice a month
- once a month
- less often than once a month
- I don't use remote offer

## WITH WHO? (N=675) BEFORE COVID



## ONLINE OFFER



## BEFORE COVID

	FACTOR	Percentage of respondents indicating a given factor (N = 675)
1	Repertoire	78,5%
2	The need for a cultural experience	61,0%
3	Date: day	46,2%
4	Director	39,7%
5	Price	33,1%
6	Date: hour	31,1%

## ONLINE OFFER

	FACTOR	Percentage of respondents indicating a given factor (N = 675)
1	Repertoire	48,5%
2	The need for a cultural experience	37,9%
3	Date: hour	32,1%
4	Director	31,1%
5	Date: day	26,5%
6	<b>Mental well-being</b>	25,1%

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# ADVANTAGES AND DISADVANTAGES OF THE ONLINE OFFER

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# A d v a n t a g e s

- ✓ **SPACE** – breaking down geographical barriers, zooming details, preparing space
- ✓ **TIME** - archival performances, catching up, saving time vs filling time, managing the viewing process (agency and decision-making), returning to performances, watching performances you wouldn't normally go to, maintaining continuity of theatrical experience
- ✓ **INCLUSIVENESS** - no need to associate with other viewers vs building a community of experiences in the reality of numerous social limitations, implementing the slogan "Accessible Culture", including previously inactive groups of spectators (e.g. with disabilities)
- ✓ **COGNITIVE VALUE** - sense of development despite numerous limitations, looking for new forms of expression and observing formal solutions, the possibility of a virtual meeting with actors and other creators
- ✓ **WELL-BEING** - distraction from negative thoughts and temporary control of anxiety, therapeutic value

## LACK OF:

- ✓ Exit ritual.
- ✓ Multisensory aspects of the theatrical experience.
- ✓ „LIVENESS” (recreation instead of experience)
- ✓ Contact with actors and other spectators.
- ✓ The unity of the reception time with the time of creation.
- ✓ Development of theatrical methods of contact with the spectator’s virtual body.

## OTHER DISADVANTAGES:

- ✓ Registration and transmission impose a specific point of view.
- ✓ Mix of worlds/realities – domestic and theatrical.
- ✓ Fragment, not complete form.
- ✓ In case of sharing registrations, creators and actors are not paid.



# SELECTED RECOMMENDATIONS

- ✓ Inclusion of the internet offer in the regular offer of theaters (e.g. VOD).
- ✓ Sharing of archival performances.
- ✓ Better quality of registrations.
- ✓ Audio theater and audio drama.
- ✓ Developing new forms of theatrical creativity, using remote contact and digital tools as an artistic means.
- ✓ Constant cooperation between theatres and theatre educators.
- ✓ Debate on the artists' forms of employment → change of salary system.

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BOGNA KIETLIŃSKA  
ISNS UW

[B.KIETLINSKA@UW.EDU.PL](mailto:B.KIETLINSKA@UW.EDU.PL)

[HTTP://BADAMYKULTURE.PL](http://BADAMYKULTURE.PL)