

Oliviero Ponte di Pino

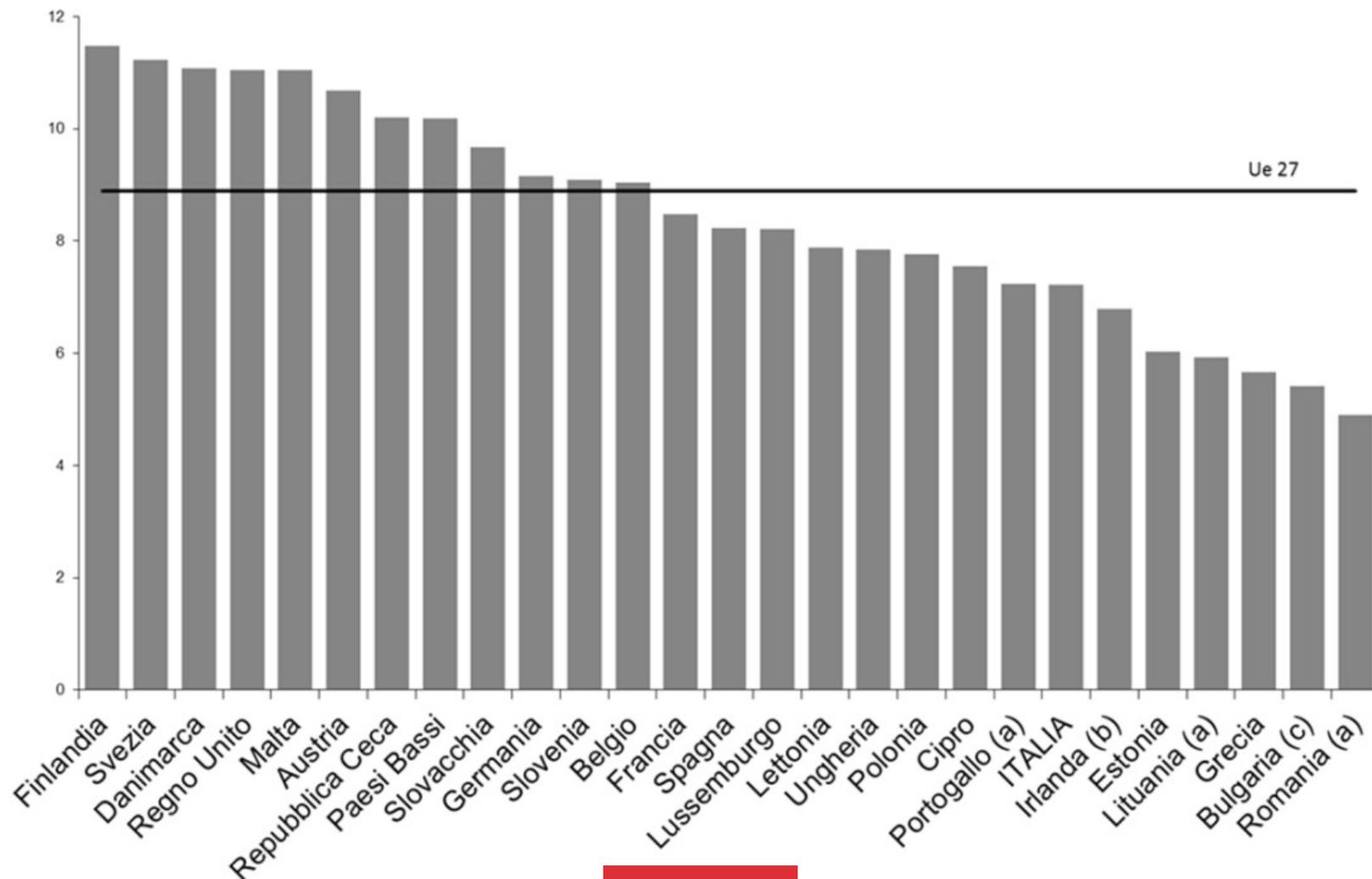
#IETMBergamo

**A new FUS  
for Italian Theatre**

April the 23<sup>rd</sup>, 2015



# How much do Italian families spend for Culture?



# Italian Theatre: North-South Gap



# Italian Theatre

For centuries (since the days of Commedia dell'Arte) Italian theatre has been based on two entities, **production** and **hosting**.

- **Touring companies**, travelling around the country (and often abroad). It was **actor's theatre**: the “grande attore” of the Italian tradition, like Ernesto Rossi and Elonora Duse;
- **Theatres**, that hosted and scheduled the companies' shows.

# Italian Theatre

Italian **Government** has been **subsidizing theatre** since 1921.

The need to support the theatre companies because of the competition of movies.

Political (and aesthetical) control (under Fascism, and beyond).

# Italian Theatre after WW2

Visconti and Strehler introduced the role of the director (regista) in Italian theatre

In 1947, the birth of Piccolo Teatro : “Un teatro d'arte per tutti”, “**An art theatre for all**”.

Piccolo Teatro was the first **public theatre** (with the support of Milan's city council and the Government), and the first “**teatro stabile**” (a city theatre).

But Piccolo's productions and the other “stabili” productions kept on touring.

Beta version



# Per una storia del Nuovo Teatro Italiano

1. Gli anni Sessanta e Settanta

www.ateatro.org

**1959-...**  
da Carmelo Bene  
a oggi, la  
reinvenzione del  
teatro

a cura di Oliviero Ponte di Pino  
attingendo (anche) alla [atea@tropedia](mailto:atea@tropedia)

**Le tre onde del nuovo teatro italiano**

**Prima...**

L'invenzione della regia

Le avanguardie storiche

Antonin Artaud

Living Theatre

New York  
(USA)

E' cominciato tutto con...

**Carmelo Bene**

Jerzy Grotowski

Wroclaw  
(Polonia)

Gius eppe Bartolucci

Franco Quadri

...ma c'erano anche

La scrittura scenica

Giuliano Scabia

Carlo Quartucci

Mario Ricci

**LE CANTINE ROMANE**

Giuliano Vasilicò

Giancarlo Nanni

Carlo Cecchi

Beat 72 (Simone Carella)

Remondi & Caporossi

Memè Perlini

Nico Garrone

Leo e Perla

**Il convegno di Ivrea (1967)**

segue...



Beta version

# Per una storia del Nuovo Teatro Italiano

Gli anni Settanta e Ottanta

www.ateatro.org

1959-...

da Carmelo Bene a oggi, la reinvenzione del teatro

a cura di Oliviero Ponte di Pino attingendo (anche) alla [atea@tropedia](mailto:atea@tropedia)

Le tre onde del nuovo teatro italiano

LA POSTAVANGUARDIA

Odin Teatret (Eugenio Barba)

IL TERZO TEATRO



segue... ➡

Beta version

# Per una storia del Nuovo Teatro Italiano

3. Dagli anni Novanta agli anni Zero [www.ateatro.org](http://www.ateatro.org)

a cura di Oliviero Ponte di Pino  
attingendo (anche) alla [atea@tropedia](mailto:atea@tropedia)



# New Independent Networks

(Le Buone Pratiche del Teatro-Good Practices for Theatre)

- **Theatrical residencies** : networks in various Italian regions : Lombardy (Etre), Puglia, Piedmont, Tuscany...
- **Premio Scenario** (1987) : young companies selection and support.
- **Teatri di Vetro** (Rome, 2003) : selection and festival for new companies.
- **IT Festival** (Milan, 2013) : festival organized by/with independent groups.
- **Dance networks** : Anticorpi XL (2006), ADAC Toscana (2009), NID (2009)...

# New Independent Networks

(Le Buone Pratiche del Teatro-Good Practices for Theatre)

- **C.Re.S.Co.** (2010) : hundreds of organizations.
- **Latitudini** (2011), Sicilia : new writing for theatre.
- **TILT** (2011), Liguria : “minor” theatres.
- **COSASS**, Sardinia : groups and companies.
- **Movimento Sherwood** (Veneto...).
- **Teatri d'Abruzzo.**
- **Rete Critica** (2011).
- **Coordinamento Nazionale Teatro e Carcere** (2012).
- **Coordinamento Teatri Occupati.**

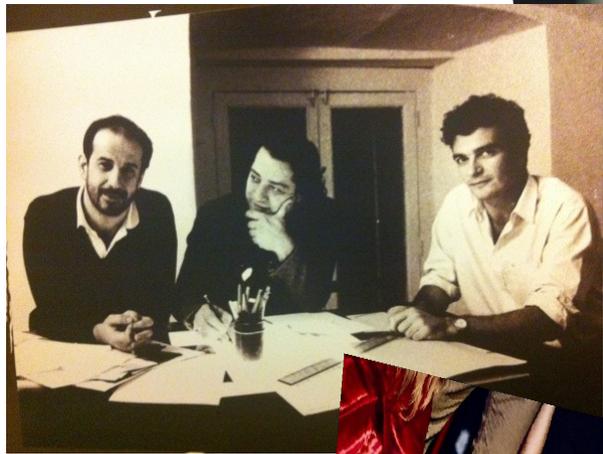
# New Italian Theatre is well and alive

## Social and community theatre.

Dozens of “**occupied spaces**” all over Italy (and used for culture and theatre (Commons)).

Hundreds of **new groups and companies** (and authors) all over Italy, generation after generation: **Independent Theatre.**

## Excellence in innovation.





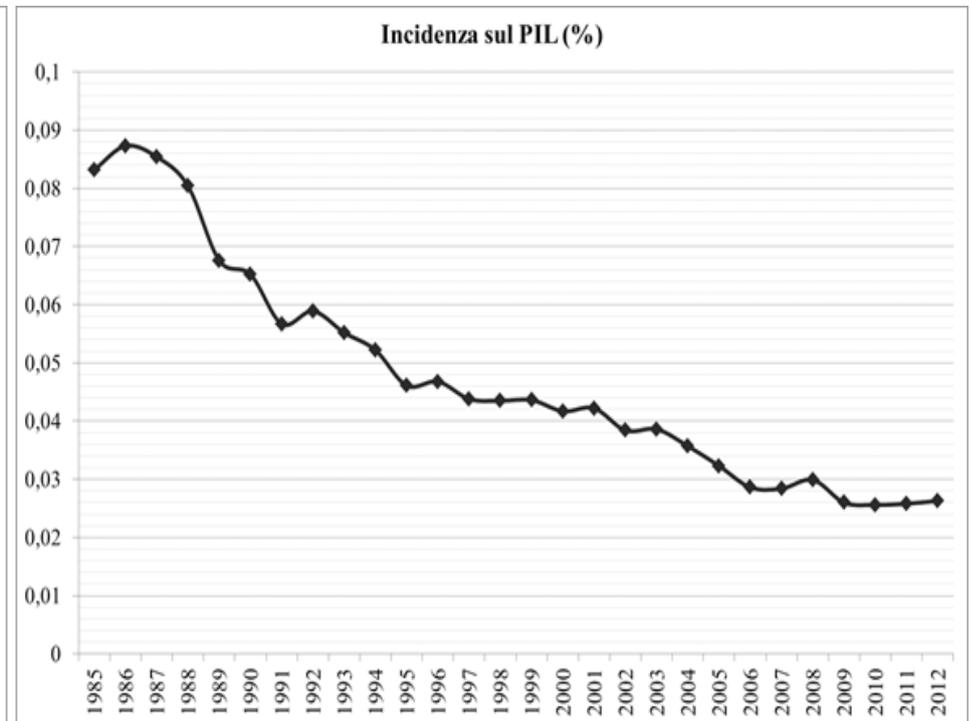
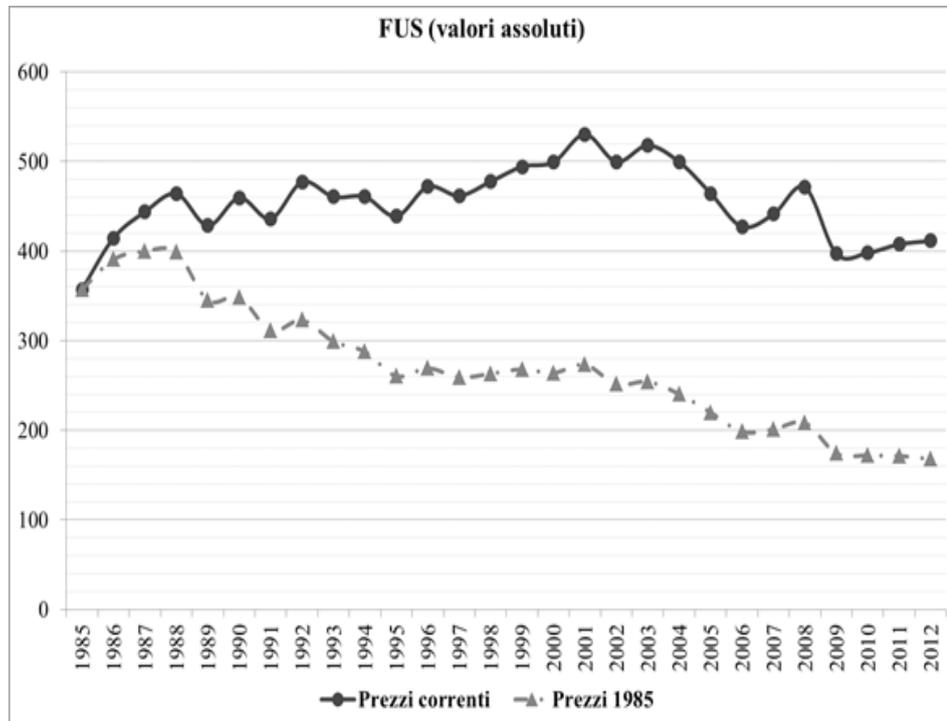
# FUS?

**Since 1985 the Ministry of Culture** subsidizes theatre (and dance, cinema, circus, opera) via **FUS** (Fondo Unico dello Spettacolo, Performing Arts Fund).

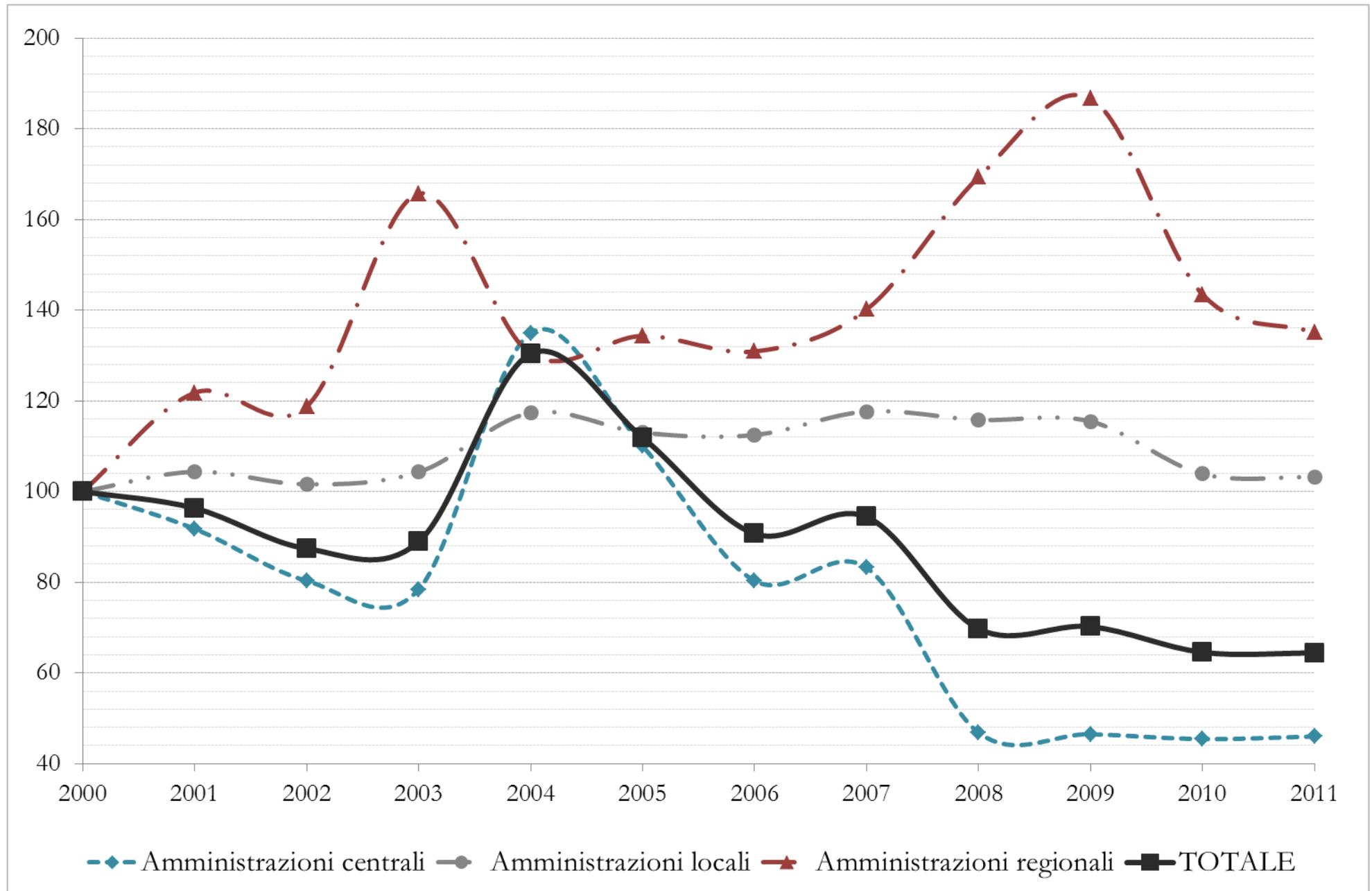
The system has been **blocked for thirty years**, rewarding the historical record (very small space for new companies), with rigid boundaries between the different art forms.

And FUS kept decreasing.

# The Evolution of FUS



# Local authorities



# Private funding to culture



# 2014: the last year of old FUS

**Around 390.000.000 € : theatre gets 16%  
(around 63.000.000 €).**

- To 372 subjects, both public (owned by the State and local authorities) and private.
- From Piccolo Teatro (> 3.000.000 €/year) and the big “teatri stabili” (around 2.000.000 €/year).
- To small Companies and Festivals (7.000-10000 €/year).

# New FUS for theatre

**In 2015 a new ministerial decree (same €)**

- Some new “categories” and a new reckoning system were introduced.
- A three year program and budget (instead of annual terms).
- Facilities to young companies.
- Some integration between different art forms is now possible.
- A new independent advisory commission.

# New Categories in the stability area

- **National Theatres (Teatri Nazionali)**

Piccolo Teatro-Teatro d'Europa, Teatro Stabile di Torino, Emilia-Romagna Teatro, Teatro Stabile del Veneto, Teatro di Roma, Teatro Stabile della Toscana, Teatro Stabile di Napoli.

- **Theatres of Relevant Cultural Interest (Teatri di Rilevante Interesse Culturale)**

19 theatres in 15 Regions.

- **Centers for Theatre Production.**

- **Theatrical Residencies.**

# Other Categories in FUS

- Production (Theatre Companies, with facilities for under 35).
- Distribution (Regional Circuits).
- Hosting (Theatres).
- Festivals.
- Promotion (max 15).
- Multi-disciplinary centers, circuits and festivals.

# The 100 Points System

A maximum of **100** points for each subject.

- **30** points : **quantity**.
- **40** points : **indexed quality**.

The first 70 points : number of performances (inhouse and on tour), tickets sold, occupancy rate, number of employees...

- **30** points : **quality**, awarded by the advisory commission.

At least 10 points to get a subvention.

# The 100 Points System

- The subsidies are given in each Category in proportion to the points awarded to each subject in the Category (more points = more money).
- Each Category can be divided in three clusters (the clusters are formed on the basis of the quantity and indexed quality scores).

# **A work in progress: open issues**

- Transparency and accountability.
- Project evaluation and monitoring.
- Innovation in theatre : language and writing, young actors, technologies, directors etc., communication and promotion.
- New audiences : participation and involvement (Creative Europe).
- The balance between “Quantity” and “Quality : market vs art, numbers vs beauty.
- The imbalance between North and South.

**Thank you!**



**[www.ateatro.it](http://www.ateatro.it)**