

Oliviero Ponte di Pino

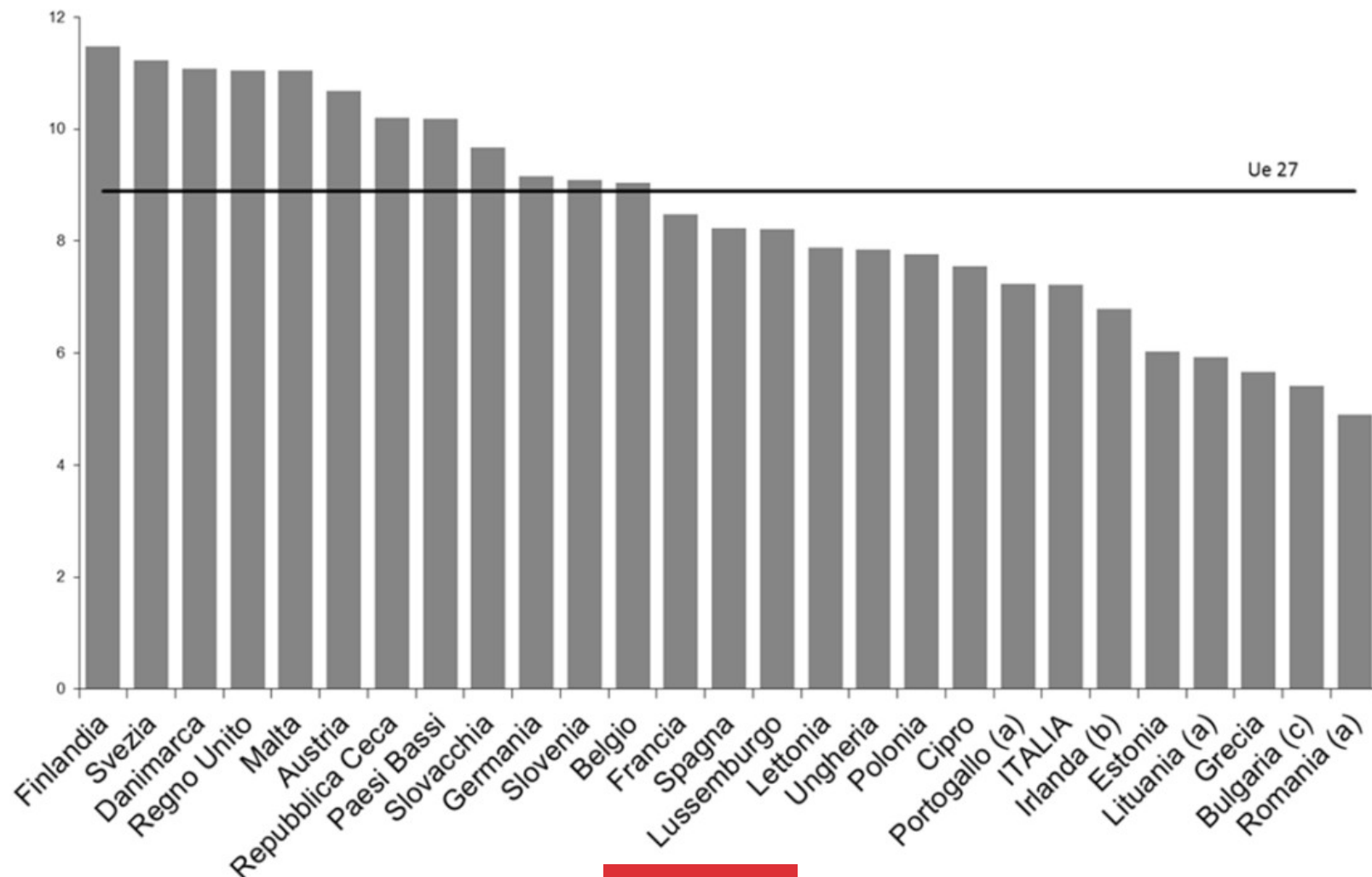
#IETMBergamo

**A new FUS
for Italian Theatre**

April the 23rd, 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 Eltonora 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

Le tre onde del nuovo
teatro italiano

Prima...

L'invenzione della regia

Le avanguardie storiche

Antonin Artaud

Living Theatre

New York
(USA)

Jerzy Grotowski

Wrocław
(Polonia)

E' cominciato
tutto con...

Carmelo Bene

...ma c'erano anche

Gius e ppe
Bartolucci

Franco
Quadri

La scrittura
scenica

Carlo Quartucci

Giuliano Scabia

Mario Ricci

Giuliano Vasilicò

LE CANTINE ROMANE

Giancarlo Nanni

Carlo Cecchi

Beat 72 (Simone Carella)

Remondi & Caporossi

Memè Perlini

Leo e Perla

Nico
Garrone

Il convegno di
Ivrea (1967)

segue...



Beta version

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Gli anni Settanta e Ottanta

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LA POSTAVANGUARDIA

Odin Teatret
(Eugenio Barba)

IL TERZO TEATRO

Il Carrozzone-I Magazzini
(Lombardi-Tiezzi)

La Gaia Scienza

Teatro Studio
di Caserta
(Toni Servillo)

Falso Movimento
(Mario Martone)

Teatro dei
Mutamenti
(Antonio
Neiwiller)

Giorgio
Barberio
Corsetti

Solari-Vanzi

Teatri
Uniti

FIAT-Teatro Settimo

Out Off

Antonio Syxty

Santagata

Morganti

Marcido Marcidorjs
e Famosa Mimosa

Societas Raffaello
Sanzio

Romagna Felix:
il festival di
Santarcangelo

Teatro della Valdoca

Le Albe - Ravenna
Teatro

Piccolo Teatro di
Pontedera (Roberto
Bacci)

Teatro Potlach

Teatro Kismet

Gabiele Vacis

TAM Teatromusica

Danio Manfredini

Pippo Delbono

Armando Punzo

Mimmo Sorrentino

Teatro
Akroama

Teatro Tascabile
di Bergamo

Koreia

Teatro sociale
e di comunità

Teatri delle
diversità

segue...

Beta version

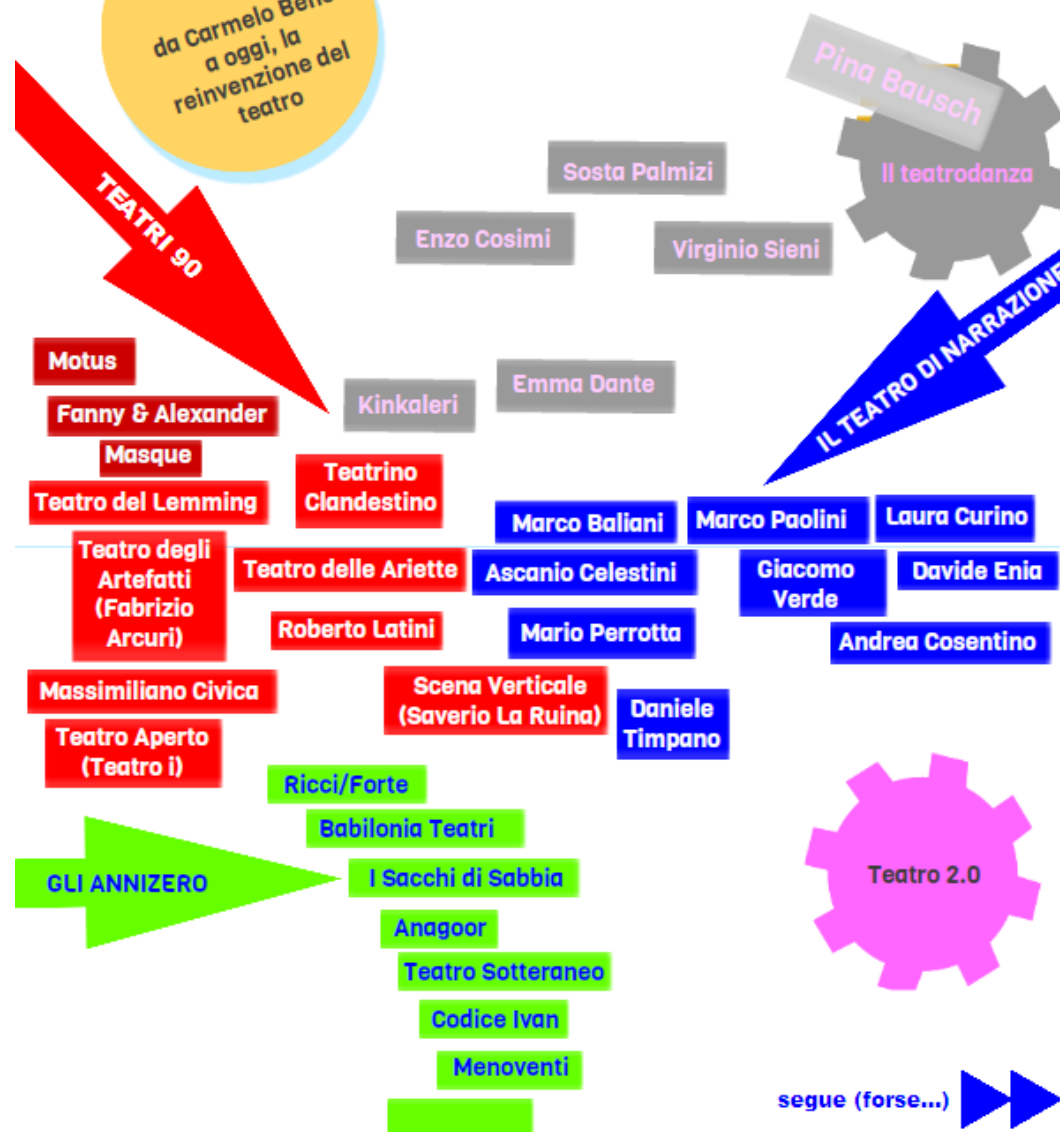
Per una storia del Nuovo Teatro Italiano

3. Dagli anni Novanta agli anni Zero www.ateatro.org

1959-...

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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.**

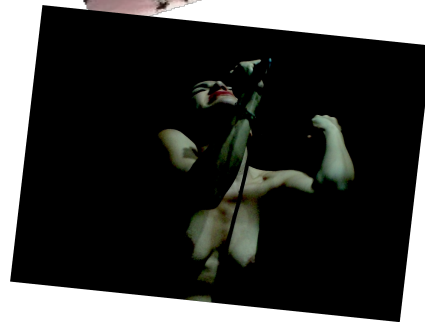
New Italian Theatre is well and alive

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.





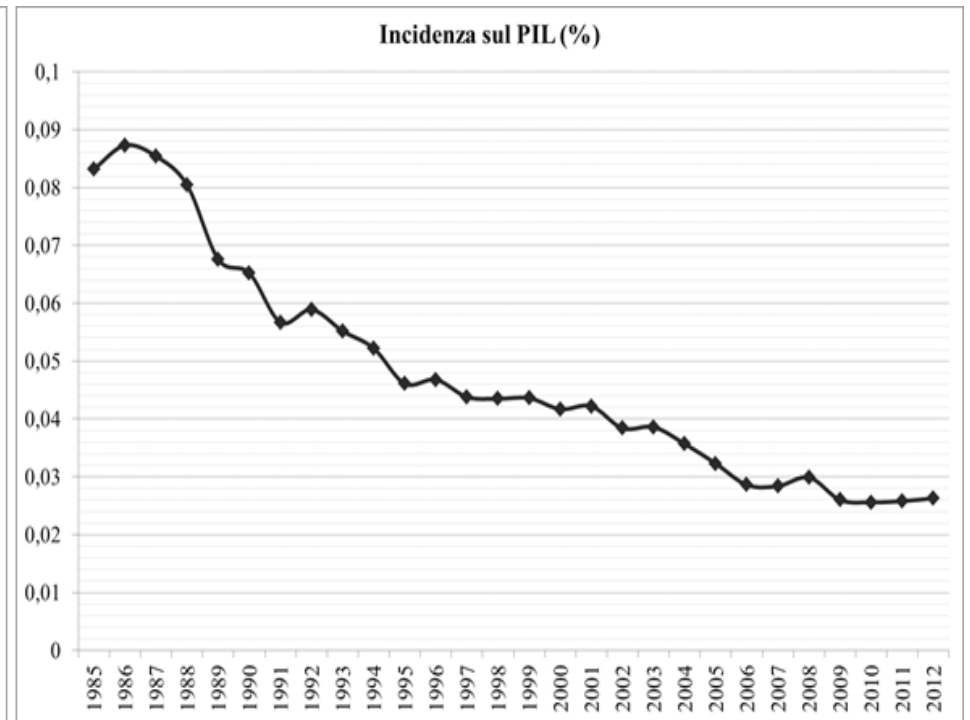
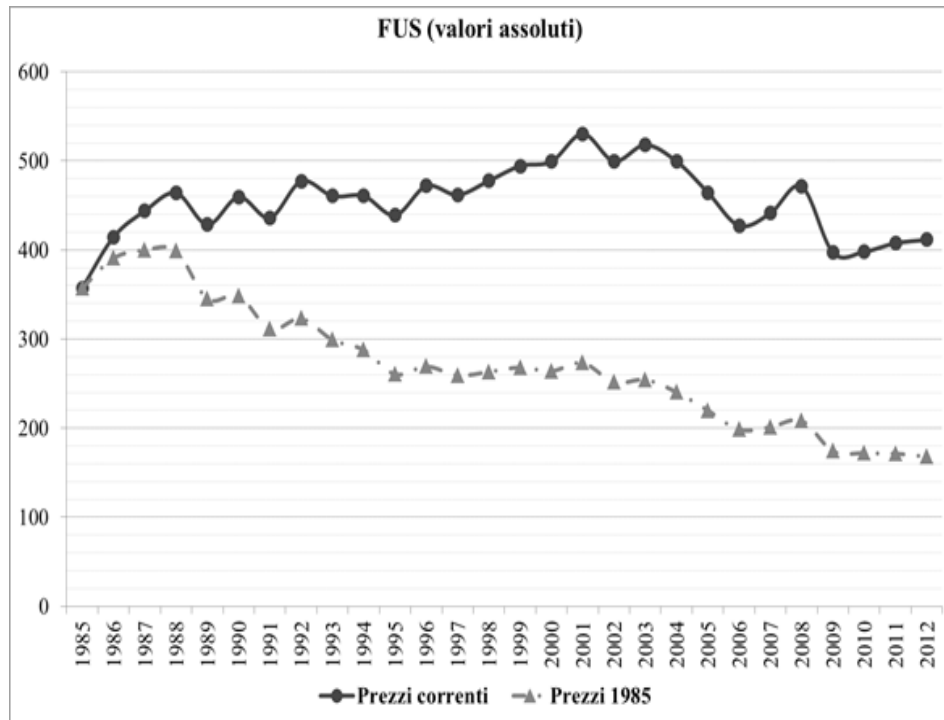
FUS?

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

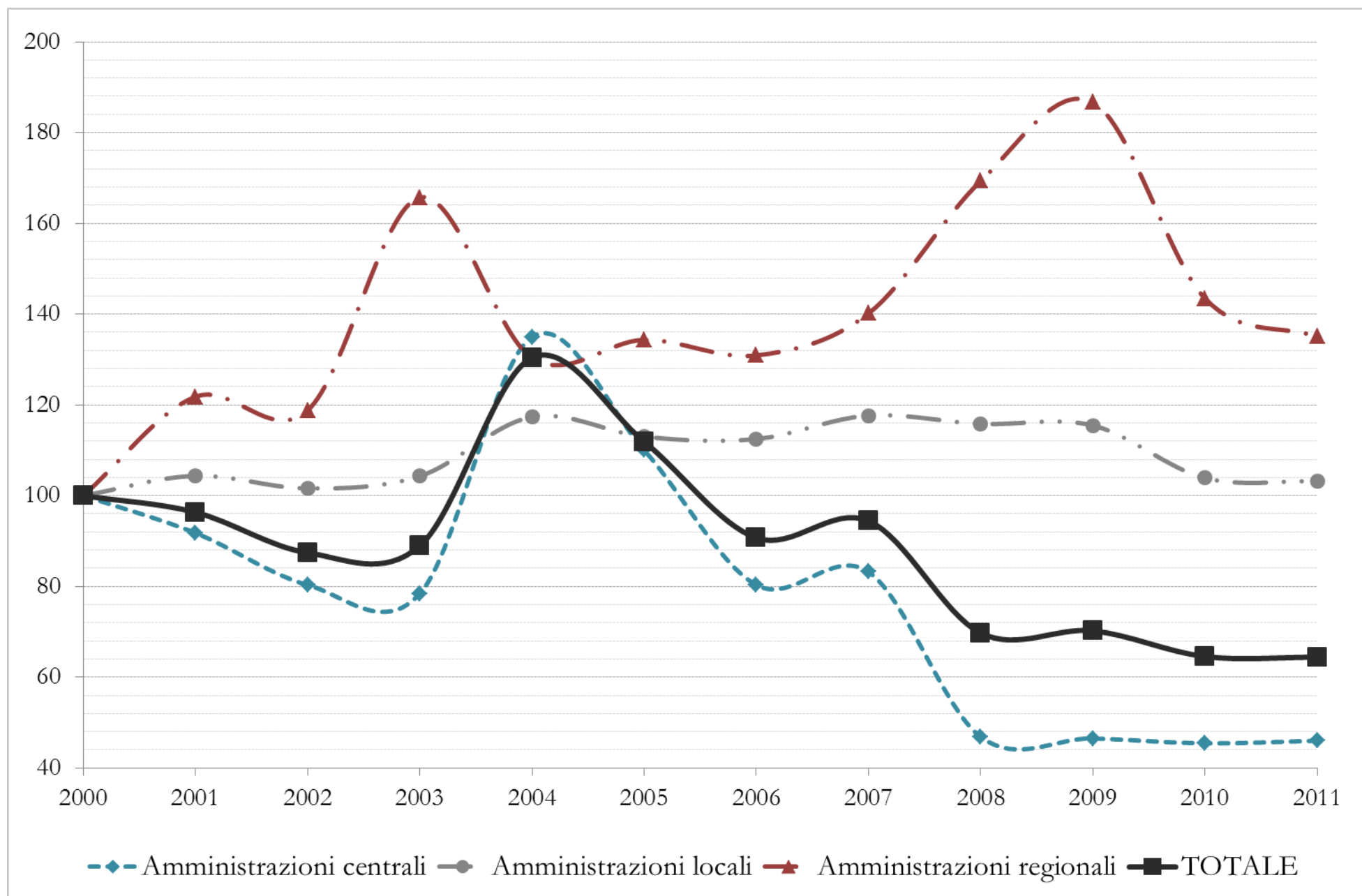
The system has been **blocked for thirty years**, rewarding the historical record (very small space for new companies), with rigid boundaries between the different art forms.

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