Festival and cultural event management: La escritura de la/s diferencia/s Bienal internacional de dramaturgia femenina.

Alina Narciso
Artistic Director

La scrittura della differenza.
Biennale internazionale di drammaturgia femminile

Theatral Company METEC ALEGRE

INTERNATIONAL CONFERENCE "WOMEN IN BUSINESS" – UNIVERSITÀ DEL SANNIO , 5-7 OTTOBRE 2015

A BIT OF HISTORY

- The event was born in **Barcelona (Spain)** in the 1999 in collaboration with the **SGAE** (Authors and Editor's General Society).
- The following four editions took place in **Italy** and exactly in **Naples**.

A BIT OF HISTORY

http://www.argentores.org.ar/files/revista-florencio/2013/Florencio0832.pdf
(pag 58/65)

http://www.casa.co.cu/publicaciones/revistaconjunto/167/diferencias.pdf
(pag 54/60)

In the 2010, because of the lack of funds occured in Italy, the event moved to **Cuba** that assumed it as its own.

Therefore the Vth Edition took place in **Santiago de Cuba**, 8/13 March 2011.

During the Vth Edition (Santiago de Cuba, 8/13 march 2011) was decided that the “Biennial” had to trust on a “permanent residence” and that this “residence” would be Cuba.

With this purpose, and considering very important the event’s aim, the **Consejo Nacional de Artes Escénicas de Cuba decided that this “residence” was Havana.**

Therefore the VIth and VIIth edition occured in **Havana (Cuba)** – 1/10 march 2013 - 8/15 march

A BIT OF HISTORY

www.laescrituradeladiferencia.org / www.alinanarciso.it

Maintaining the appointment in Italy 2011/2013/2015

THE PURPOSE

Promote the women's dramaturgy and create an International Women Playwrights and Theatre Director Network in order to facilitate the knowing and the circulation of the texts as well as the profesional exchange.

SOME DATA

7 EDITION (2000/2015):

- **1** in Barcelona
- **4** in Naples
- **1** in Santiago de Cuba
- **2** in Havana(Cuba)

BIENNIAL APPOINTMENTS OUTSIDE THE FESTIVAL

- 2009 - Santiago de Cuba – In the **Festival del Caribe**
- 2008 -Tucumán (Argentina) – In the **Festival Mayo de las Lettras**
- 2011/2015 - Naples (Italy) – Italian Appointment **La scrittura della differenza (3)**

12 COUNTRIES INVOLVED

- Promoters Countries: **Cuba** and **Italy**
- Countries Participating in the Competition: **Argentina**, **Ecuador**, **Spain**, **North Area of Central America** (including El Salvador, Guatemala and Honduras).
- Countries Participating in the Festival in Cuba (8/18 March 2015): **Brazil, Colombia, Costa Rica**, **Dominican Republic**

95 NETWORK'S PARTICIPANTS

THE REFERENCES OF WHICH ARE LOCATED IN:

LA ESCRITURA
DE LAS DIFERENCIAS

WWW.LAESCRITURADELADIFERENCIA.ORG

HTTP://WWW.LAESCRITURADELADIFERENCIA.ORG/REDQUIEN-SOMOS/

32 WOMEN PLAYWRITERS AWARDED

7 Italians

Marina Confalone
Federica Festa

Gabriella De Fina

Patrizia Rinaldi

Bruna Braidotti

Laura De Marchi

Soledad Agresti

Angela Villa

SOME DATA

7 Cubans

Esther Suárez Duran

Raquel Carrió / Flora Lauten

Lilliam Ojeda Hernández

Ana Maria De Agüero Prieto

Agnieska Hernández Díaz

Lilian Susel Zaldívar de los Reyes

Elaine Vilar Madruga

6 Argentines

Patricia Suárez	Patricia Zangaro	Sara Rosenberg
Sandra Franzen	Gilda Bona	Raquel Silvia Albéniz

4 Spanish

Merítxell Cucurella Jórba

Gemma Rodriguez Villanueva

Eva Guillamón

Fedra Marcus Broncano

2 Salvadorans

Jorgelina Cerritos

Jennifer Rebecca Quintanilla Valiente

2 Ecuadorians

Gabriela Ponce

Maria Dolores Ortiz

4 Brasilians

Cláudia Maria de Vasconcellos

Zanny Adairalba

Analy Alvarez Pinto

Morena Cattoni

27 TEXTS TRANSLATED AND PUBLISHED

18 TEXTS PUBLISHED WITH METEC ALEGRE EDIZIONI

METEC ALEGRE EDIZIONI

Teresa Muerte Sublime; Ortensie e Violette; Yo No Soy Charlot; Tango; Strip Tease; Las Flores Contadas; La Pierna de Sarah Bernhadt; La Audiencia De Los Confines;
Ortensie e Violette
Esther Suárez Durán
TANGO
PATRICIA ZANGARO
METEC ALEGRE EDIZIONI
YO NO SOY CHARLOT
LILIAM OJEDA HERNÁNDEZ
ROLL
SCENE
TAKE
Director
Camera
FPS
Date
METEC ALEGRE EDIZIONI
Jorgelina Cerritos
Metec Alegre Edizioni
ENTRADA EN PÉRDIDA
Gabriela Ponce

SOME DATA

Entrada En Pérdida; De la Guerra; In Memoria di Me; 24 Horas Viraje; Feliz Cumpleaños; Apatías; Ninpha; El Perro De Artola; Omissis

3 WITH ALFREDO GUIDA EDITORE

ORTENSIE E VIOLETTE

Esther Suárez Duran

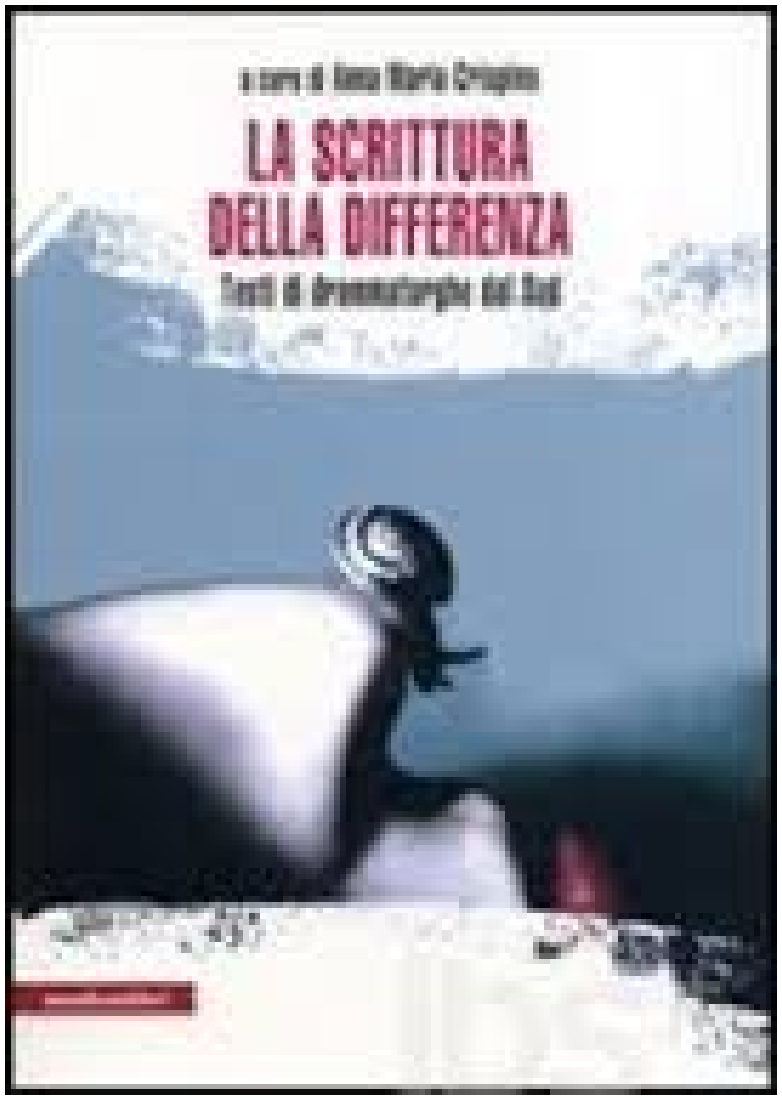
IL VOLO DEL CHISCIOTTE

Raquel Carrió

EDUARDO PRATICA, COSIMA FA MAGIE

Patricia Suárez

3 WITH MANIFESTO LIBRI



FRONTERA

Gabriella De Fina

IO NON SONO CHARLOT

Lilliam Ojeda Hernández

EL TRIPALIO

Sara Rosenberg

3 WITH IACOBELLI EDITORE

ERESA, MUERTE SUBLIME

Ana Maria De Agüero Prieto

TANGO

Patricia Zangaro

RACCONTO DEL MULINO

Bruna Braidotti

NUMBER OF DRAMATIZED READINGS:
15

NUMBER OF PLAY STAGED: 12

15 WOMEN THEATRE DIRECTORS INVOLVED

Bruna Braidotti, Irene Borges, Fatima Patterson, Marcela García, Shaily Moreda,

Antonia Fernandez, Helena Tomás;

Daisy Sanchez Lecano; Susana Nicolalde;

Áurea Martínez Fresno; Yersky Caballero; Ysmercy Salomón Díaz; Irina Davidenko; Agnieska Hernández Diáz; Alina Narciso

12 THEATRE COMPANY INVOLED

Metec Alegre; Compagnia di Arti e Mestieri; Compagnia di Laura De Marchi;

Caliban Teatro; Espacio Teatral Aldaba;

Estudio Teatral Macubá; Grupo Hubert de Blank; Compañia del Cuartel; Estudio Teatral Vivarta; Teatro de la Villa; El paso teatro;

Fundación Mandrágora Artes Escénicas

14 THEATRES INVOLVED

Estudio Mariscal Palo Alto; Teatro Nuovo; Ridotto Del Mercadante;

Teatro Mercadante; Teatro Cabildo;

Teatro Macubá; Teatro Guiñol de Santiago De Cuba; Teatro Raquel Revuelta;

Teatro Miramar; Sala El Sotano;

Teatro Guiñol de La Habana; Sala Llauradó; Teatro B. Brecht; Sala Hubert De Blank

NATIONAL CULTURAL INSTITUTIONS INVOLVED

- CASA DE LAS AMÉRICAS;
- SGAE (SOCIEDAD GENERAL DE AUTORES Y EDITORES);
- ARGENTORES (SOCIEDAD GENERAL DE AUTORES DE ARGENTINA);
- ISTITUTO ITALO-LATINO AMERICANO;
- CASA EDITORIAL TABLAS-ALARCOS;
- UNEAC SEDE NAZIONALE (UNIÓN DE ESCRITORES Y ARTISTAS DE CUBA);
- UNEAC DI SANTIAGO DE CUBA;
- SIAE
- AMBASCIATE DEI PAESI PARTECIPANTI

The event was born from a simple observation

Both **in Italy and in Spain**, the presence of women's artistic production - shows based on texts written by women / performances directed by women - **was found to be extremely low: ca 2/3 %**

Mission EgalitéS
France – May 2006

For Europe, we are forced to refer to the only existing study :

Mission EgalitéS

Status Report for a bigger and better visibility of the different components of the French population in the field of the performing arts

Refering to

- **Amsterdam Treaty** adopted by the European Community in 1997, that with the Article 3 provides: “The community seeks to eliminate inequalities and promote equality between men and women in all activities.”

- **Article 23 of the Charter of Fundamental Rights** - " Official Journal of the European Community " , Chapter III , C 364/13 , 18.12.200

WHICH GIVES THE FOLLOWING INFORMATION :

Who directs the institutions of the performing arts ?

THE MEN:

- 92 % of institutional theaters
- 89 % of the musical institutions
- 86 % of the educational centers
- 86 % of multidisciplinary centers
- 71 % of the production centers
- 59 % of the choreography national centers

Who owns the creative roles ?

- 97 % of the music heard in the theaters were composed by men
- 94 % of the orchestra programed in the theater season are directed by men
- 85 % of the texts represented are written by men
- 78 % of the shows staged are headed by men
- 57 % of the choreography are designed by men

Who have the financial means ?

Generally the resources given to the productions directed by women are significantly lower than the funds allocated to the men productions:

women 4.6 of the overall budget men 95.4 %

Who participates in the decision ?

Everyone can easily observe that the committees and boards are composed almost exclusively of men: in most of the committees **the presence of women fluctuates between 25 and 40 %**

5.7% of the directors of theater companies can aspire to the artistic direction of a national theater

Only 0.9 % of the women directors

can imagine one day receive the same recognition

The shows hosted

82 % directed by men

The means of production

The shows directed by women receive

15 % of the overall budget assigned to the “live show”

The italian data were far worse than the french data

- In Italy there are no accurate studies. Nevertheless the reality is so glaring that it's enough look carefully at the theater seasons

- During the Conference ***Le Buone Pratiche del teatro*** (The best practices in the italian theater) - Milan, Nov. 13, 2008 - was made an empirical verification from which resulted that the italian data were far worse than the french data

CONCLUSION

- From the informations provided it is clear that the intuition that gave birth to **the event has been still corrected and is still relevant**
- Tackling the problem of a little presence of the women in the cultural production **only from the side of the "content" is not enough**
- The lack of resources influences and penalizes the cultural production and **builds “hegemonic discourses "**

TO CHANGE THE "STATE OF ART " is necessary to disrupt the mechanisms of economic production

- The theater production “not commercial” has been generally subsidized and **does not bear the logic of the “box office**”

- The logic by which funds are assigned are **neither "innocent" nor "meritocratic"**

The new law on the theater

(Normativa FUS e Spettacolo dal Vivo 2015 - Statement FUS and Entertainment Live 2015)

To concentrate the most part of the resources **in the big structures** has further aggravated the situation

Producing a transformation in the whole system that **makes difficult the "survival" of small and medium "cultural economic enterprises"** where the women presence has been historically situated

Furthermore makes the gap between North and South worse:

Of the seven National Theatres present in all Italy

only one there is in the South

In an economic situation, **in the South**:

- that makes to find sponsors extremely difficult
- where the Banking Foundations do not support cultural activities

WE NEED PUBLIC POLICIES OF GENDER REBALANCING

It’s no coincidence that Cuba, where the women presence in the theater field is around the 40%, has welcomed and supported the event by providing the necessary resources.

IN CUBA

- **the women presence is around 40 %** with regard to **creative roles** and nearly **50 % in the organizational roles**

- **the logic of funding still follows and pursues cultural objectives**

IN LATIN AMERICA

The welcome and acceptance extremely favorable received in Latin America can be explained by the fact that although the women condition is very similar to the Italian reality (with big differences that run from the deep "machismo" of the Dominican Republic to the richness of the women dramaturgy in Argentina) **we are in the presence of highly reactive and dynamics society**

VERY DIFFICULT

In this context it’s really very difficult that the event will return to Italy .

The same Italian appointment is to risk,

leaving the Italy out of an international network.

The reasons are many:

- **The lack of public policies of gender balance in the cultural field**

- **The lack of cultural public policies** careful to parameters not purely quantitative

- **The lack of economic or cultural structures** willing to make large-scale cultural investments on "initiatives" not on line with the dominant hegemonic discourse

The moving to Cuba has also produced an axis cultural shift

The “journey” made, has been long and fruitful and the “Biennial”, while retaining its main objective - the visibility of women's work in the creative theatrical production – **has been increasingly characterizing by his attention to cultural and ethnic differences.**

We believe that it's necessary to open a "way out" in the high walls of the "one dominant thought" that, specially in our "italian scene", locks down our world and our world vision in a homologating narrative from which **"the south" and "gender" are excluded and artistic productions concerning cultural differences and gender has been tolerated (and financed) only if falsely original and/or provocative** .

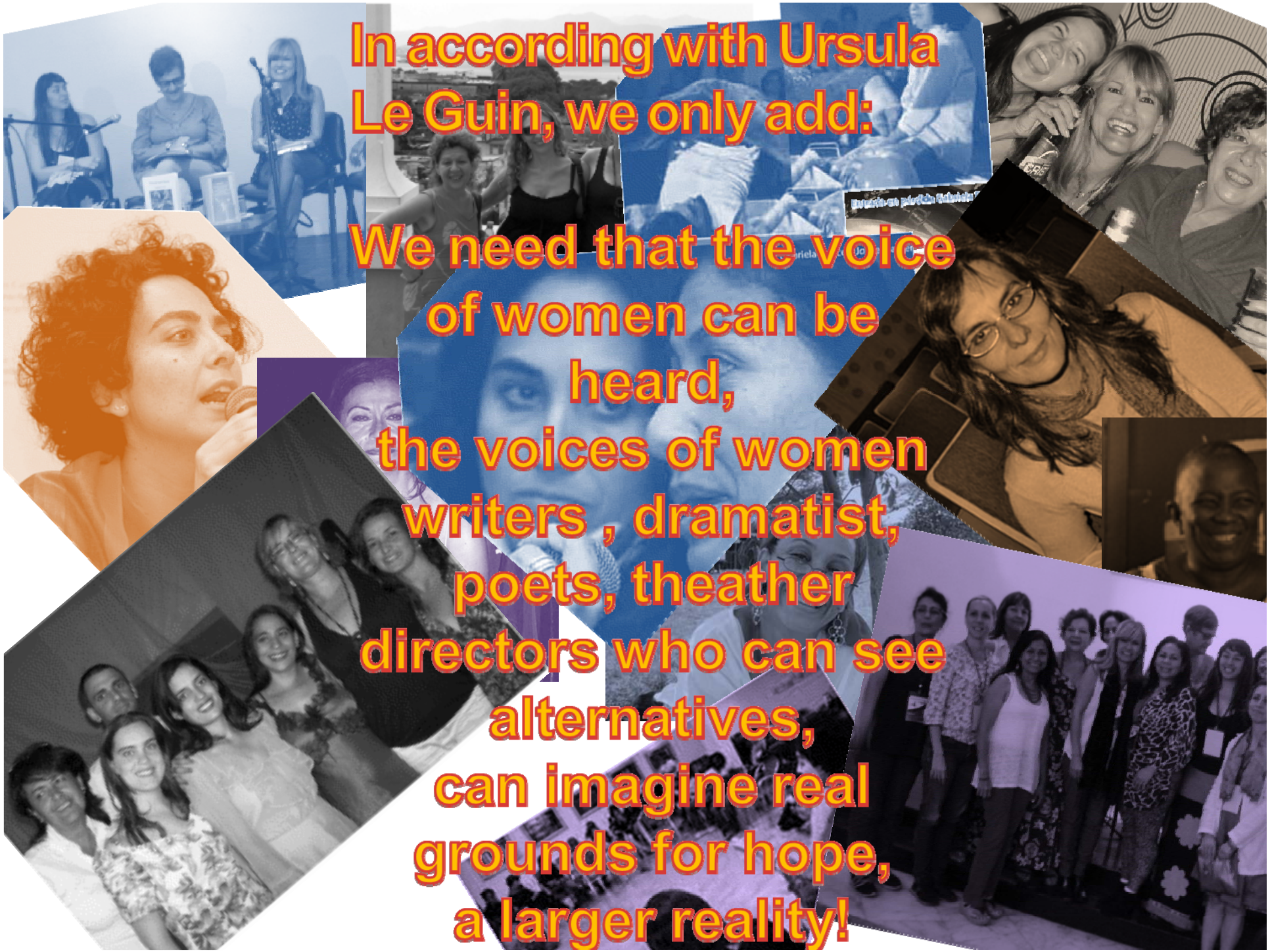
Ursula K Le Guin: We will need writers who can remember freedom

In New York, receiving **the National Book Awards Ursula K Le Guin** in a passionate speech against the commoditization of the art, said:

"…Hard times are coming, when we'll be wanting the voices of writers who can see alternatives to how we live now, can see through our fear-stricken society and its obsessive technologies to other ways of being, and even imagine real grounds for hope. We'll need writers who can remember freedom – poets, visionaries – realists of a larger reality

…….. Right now, we need writers who know the difference between production of a market commodity and the practice of an art. Developing written material to suit sales strategies in order to maximise corporate profit and advertising revenue is not the same thing as responsible book publishing or authorship.

…….


In according with Ursula Le Guin, we only add:
We need that the voice of women can be heard,
the voices of women writers , dramatist, poets, theather directors who can see alternatives,
can imagine real grounds for hope,
a larger reality!

POST SCRIPTUM

The participation to the International Conference "Women in Business" has been a very enlightening experience in order to have made me the very important discovery: in the most of the working's fields the women presence is growing greatly with numerous strong performances. **Comparing this process with the theater's field, the latter results to be particularly motionless, stuck, plastered**