

Principali informazioni sull'insegnamento	
Titolo insegnamento	L'impresa teatrale e la sua gestione
Corso di studio	LM 65 Sciences of performing arts
Crediti formativi	6
Denominazione inglese	Theatre organisation and management
Obbligo di frequenza	The mandatory frequency is ruled by art. 7 of the Didactic Regulations
Lingua di erogazione	Italian

Docente responsabile	Nome Cognome	Indirizzo Mail
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Dettaglio credi formativi	Ambito disciplinare	SSD	Crediti
	Disciplines of performing arts, music and spatial construction	L-ART05	6

Modalità di erogazione	
Periodo di erogazione	second semester
Anno di corso	First year
Modalità di erogazione	Frontal lessons with slides and video support Project work: design of a performing arts event or production at regional level Lessons with the participation of theatre professionals Seminars conducted by students

Organizzazione della didattica	
Ore totali	150
Ore di corso	42
Ore di studio individuale	108

Calendario	
Inizio attività didattiche	Inserire da segreteria
Fine attività didattiche	Inserire da segreteria

Syllabus	
Prerequisiti	Students must know: Basic elements of modern and contemporary theatre: authors, directors, companies, and events at local or national level Tools for an aesthetical and philological evaluation of a drama; the main components theatrical making: direction, dramaturgy, scenography, costumes
Risultati di apprendimento previsti (declinare rispetto ai Descrittori di	<ul style="list-style-type: none"> <i>Knowledge and understanding:</i> Students should be able to articulate how theatre embodies the contemporary cultural context; basic skills and knowledge to

<p>Dublino) (si raccomanda che siano coerenti con i risultati di apprendimento del CdS, riportati nei quadri A4a, A4b e A4c della SUA, compreso i risultati di apprendimento trasversali)</p>	<p>manage a theatrical or cultural event; understanding the relationships between styles, contexts and audience; knowing phases and tools for the design and management of a cultural project; knowing how to carry out a basic context analysis for a cultural event or a performance; to know the contemporary professional background of performing arts at regional and national level; to understand the socio-cultural aspects related with theatrical activity; to know the main functions of a theatrical institution; to know the basic legislation at regional and national level related to performing arts; to identify the roles of the professionals for theatre-making; to deal with the different forms of contemporary creation and dramaturgical composition.</p> <ul style="list-style-type: none"> • <i>Applied knowledge and understanding skills:</i> students must know how to draw up a cultural project for performing arts; to conceive a theatre production project; to elaborate a production dossier; to be able to analyse a specific artistic context at a regional level • <i>Making judgements:</i> students must know how to assess the different options of a theatrical production; they must know how to circumscribe and evaluate the context in which to realize a cultural project; they must know how to define characteristics and expectations of the audience; they must know how to link an artist to the professional context • <i>Communication skills:</i> students must be able to draw up a promotional dossier for a theatrical or cultural project using a professional language • <i>Learning abilities:</i> The knowledge and tools acquired during the course should allow students to develop a self-directed knowledge of the professional and artistic system of performing arts; to improve their skills in project design and context analysis; easily approach the cultural professional sector
<p>Contenuti di insegnamento</p>	<ol style="list-style-type: none"> 1) Paradigms of theatrical experience Different models of devising, producing and performing theatre: artists, styles and experiences Theatre and culture: sociological approach (Baumann) to “culture” and its relationships with theatre experience Theatre and performance: an anthropological approach Theatre experience and enhancing opportunities in other cultural, social and educational sectors 2) Tools and strategies for designing a cultural project Conceiving and developing a project idea Project design for culture: principles and theories Context analysis for a cultural project design Cultural event’s life cycle How to conceive a cultural project Tools for developing a cultural project Strategic tools: Stakeholders’ and SWOT analysis Project implementing 3) Cultural industries and local districts Creative and cultural sectors Cultural and creative sectors in Italy and Puglia region Performing art in Europe Creative industries Laws and rules

	<p>Regional financing tools European funding</p> <p>4) Experiencing theatre-making Evolution of theatre making over the last 50 years in Italy Performing arts management Theatre public and private institutions and organisation Festival Professionals, profiles and competences for theatre production and programming Conceiving and producing a theatrical performance: authors, dramaturg, directors and its collaborators</p>
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Programma	
Testi di riferimento	<p>Attending students</p> <ul style="list-style-type: none"> • Extracts of the chapter “Teatro” (pp. 1008-1020), in Cosmo, corpo, cultura. Enciclopedia antropologica, ed. Bruno Mondadori, Torino, 2002 • Chapter “Il concetto di cultura” (pp. 3-13), in M. De Benedittis, Sociologia della cultura, ed. Laterza, Roma-Bari, rist. 2018 • Extracts of the chapters: “6. Le forme del nuovo” (pp. 122-136), “11. In principio era il testo” (pp. 198-192), “13. L’allestimento” (pp. 231-247), “14. La coproduzione” (pp. 261-268), “16. L’esercizio teatrale” (pp. 296-307), “18. I festival” (pp. 344-353), in M. Gallina M. in collaborazione con P. Cuoco e G. Rizzo, Ri-Organizzare teatro, Franco Angeli, Milano, 2016 <p>Non-attending students should add the following tests in replacing of project work activities</p> <ul style="list-style-type: none"> • Chapters “Drammaturgia degli eventi” (pp. 70-85), “Ciclo di vita di un evento culturale” (pp. 89-157), in L. Argano, A. Bollo, P. Dalla sega, C. Vivalda, Gli eventi culturali, ideazione, progettazione, marketing, comunicazione, Ed. Franco Angeli, Milano, rist. 2011 • Extracts of a publication about performing arts in Puglia Region
Note ai testi di riferimento	<p>1) All texts no longer available will be provided in copy 2) An additional bibliography will be defined for non-attending students (in possession of a specific certificate signed by the President of the Degree Course) 3) All teaching materials will be distributed during the course</p>
Metodi didattici	<p>The course combines different modalities:</p> <p>a) FRONTAL: slides and other multimedia contents, distributed after the lessons; b) PROJECT WORK: development of a project idea using project management tools; c) SEMINARS: students produce a short text about performing arts issues (institutions, organizations, companies) of a specific creative sector (e.g. classical music, contemporary theatre, dance, etc.) that will be discussed during the lessons; d) INTERACTION: open discussion about cultural events attended by students and meetings with theatre professionals.</p>
Metodi di valutazione (indicare almeno la	<p>1) Discussion of the Project work at the end of the course 2) Oral examination (including evaluation of the seminars)</p>

<p>tipologia scritto, orale, altro)</p> <p>Da segreteria</p>	<p>The exam calendar is published on the Degree Course website and on Esse3. To register for the exam, it is compulsory to use the Esse3 system.</p>
<p>Criteri di valutazione</p>	<ul style="list-style-type: none"> • <i>Knowledge and understanding:</i> the concept of culture in the related to contemporary society; role of theatre sector in the general national cultural system; the different aspects and models of theatre-making; main phases and tools for the design and management of a cultural project; context analysis for cultural projects; the professional background of performing arts at regional level; audience engagement: needs and tools; artistic, technical and organisational roles and competence of theatre-making; forms of devising of theatre productions • <i>Applied knowledge and understanding skills:</i> students must know how to design a cultural project in its basic form and how to apply the main tools of cultural planning; alternatively, they must know how to prepare a dossier of a theatrical production; they must know how to analyse the regional theatrical context. • <i>Making judgements:</i> when developing cultural contents the student must distinguish levels, qualities and artistic domains of the performing arts professionals (artists, companies or institutions) and processes • <i>Communication skills:</i> the ability to illustrate the various artistic or organisational topics will be assessed. In addition the clarity and synthesis of the written expression will be assessed as well • <i>Learning abilities:</i> the student's ability to connect theoretical topics (concept of culture, management tools, theatre production) with real examples and experiences from the national professional panorama will be assessed
<p>Ricevimento</p>	<p>Only e-mail contacts until the beginning of the course (2nd semester) Reception times are published on the teacher's page on the Department's website</p>
<p>Tesi</p>	<p>Graduation thesis are assigned on the basis of a particular interest of the students related to theories or practical experiences of performing arts productions, performances or events.</p>