

## **Making Municipal Theatres: Myths and models**

From a global-historical perspective, the municipal theatre is an invention of the late nineteenth century. It is also probably the most widespread of all publicly supported theatrical institutions. There are many more municipal than national theatres, although the latter has received vastly more scholarly attention than the former. The municipal theatre is most closely associated with a region rather than a whole nation and for this reason it seems to be of less interest to researchers. National theatres tend to be better resourced whereas municipal theatres often have to rely different forms of funding. This paper will examine the municipal theatre as an institutional model, arguing that it arises coevally with the national theatre but draws on a wider range of organizational forms for its realization. We shall look at several of these, principally the USA (regional theatre movement), Germany (*Stadttheater*), and Italy (*teatri stabili*) and compare these different models with Greek municipal theatres. The theoretical approach will be informed by neo-institutionalism which means that special attention will be paid to the relationship between changing institutional narratives and concrete organizational realizations.