



PARALLELO 41 PRODUZIONI/ARCI MOVIE and RAICINEMA

present

OPEN TO THE PUBLIC

a film by Silvia Bellotti



A film developed in the Atelier di cinema del reale
at FILMAP - training and production centre Ponticelli (Naples)



OPEN TO THE PUBLIC

Italy, 2017, 60 minutes

Original format: colour, 1920x1080 Full HD

Story, photography and direction: Silvia Bellotti

Assistant director: Claudia Brignone

Editor: Lea Dicursi

Live sound recording: Eduardo Di Pietro, Giovanni Sorrentino, Claudia Brignone

Colour correction: Simona Infante

Sound editing and mixing: Marco Saitta

Produced by: Antonella Di Nocera

a production by

Parallel 41/Arci Movie and Rai Cinema

A film developed in the Atelier di cinema del reale in Ponticelli (Napoli)

Course director Leonardo Di Costanzo

Tutors Carlotta Cristiani, Bruno Oliviero, Alessandro Rossetto

in collaboration with Indigo Film

FILMaP training and film production centre is an initiative of Arci Movie supported by Fondazione CON IL SUD, SIAE, Intesa Sanpaolo charitable donations and SEDA with the participation of DOC/it and UCCA

Coordinator Antonella Di Nocera

Management Committee Antonio Borrelli, Roberto D'Avascio, Maria Teresa Panariello

Technical Manager Giovanni Bellotti

The film has taken part in the IN PROGRESS workshop of MILANO FILMNETWORK

Tutor Carlo Hintermann, Ottavia Fragnito

LOGLINE The employees of a public office grapple with a daunting task: getting the chaotic lives of users to mesh with the "perfect" gears of bureaucracy.

SYNOPSIS The Independent Institute for Public Housing (IACP) of Naples and province employs about 100 people. Every Tuesday and Friday, when the offices are open to the public, employees receive users who live in the 40,000 dwellings managed by the Institute. Their primary task is to find practical solutions to citizens' problems and start off the bureaucratic procedures to make them happen. It's not always easy to pinpoint the right procedures for dealing with requests and the office is often the scene of some very lively discussions. At other times, however, the personal stories and passionate entreaties of the appellants soften even the most hard-hearted officials, convincing them to do what they can to ease the wheels of bureaucracy. At those times the rooms of the Institute become a stage where everyone tries their utmost to achieve their goals and get a bit of understanding.

STATEMENT ON THE FILM (DIRECTOR'S NOTE)

The term "bureaucracy" (from the French *bureau* – office and the Greek *kratos* – power) refers to the organised action of people and resources towards the achievement of a collective purpose in accordance with the principles of rationality, impartiality and impersonality. In my experience bureaucracy does not entirely tally with this description. I've noticed, rather, an informal and at times theatrical dimension in public offices where the bureaucratic aspect sometimes takes a background role and people behave outside of the guidelines and protocols. What enthused me initially as a spectator and then as a director was this ability to cope with unexpected hurdles or system inefficiencies, leading to creative solutions that draw on the resources of the individual. I recounted this aspect of bureaucracy in a short film called "Il foglio", about users of the Inland Revenue Agency and how they organised an autonomous system for establishing the order of access to Agency front offices. I then made "Open to the Public", a feature-length film that looks at the efforts of Naples Public Housing Institute (IACP) employees as they seek to mould regulations and procedures to the needs of users. In the majority of cases, the inhabitants of the IACP-managed dwellings come from the poorest sections of society and from areas where organised crime seems to have taken over from the State. These people have what could be described as non-linear lives and don't easily adapt to the rationality of the law. The bureaucrat's job is then to act as a bridge between two non-communicating worlds; it requires employees to continually draw on their own experience and personal empathy. What I tried to do in this film was to capture the ironic situation of the protagonists faced with the inefficiency of the institutions, and that despite everything, they nevertheless stubbornly hang on, relying a little on pragmatism and a little on chance.

BIOGRAPHY AND FILMOGRAPHY

Born in Rome in 1982, Silvia Bellotti is a video journalist. She began her career in Palermo where she worked with *Il Fatto Quotidiano.it* and *I Quaderni de L'Ora*, a monthly publication founded by reporters from *L'Ora*, the historic anti-mafia newspaper. In 2012 she was recipient of the first *Generazione Reporter* prize – the competition for young journalists set up by Michele Santoro – for the video investigation "Trattativa? Niente sacciu" on the murky part played by the State in the massacres of '92-'93. In 2013 she was a finalist in the *Morrione Award*, part of the *Ilaria Alpi Awards*, with the video investigation "Che fine ha fatto la roba dei boss" (What happened to the bosses' stuff) on the inefficient management of assets confiscated from the Mafia. She moved to Naples in 2014 to take part in the first edition of *FilmaP - Atelier di Cinema del Reale* overseen by Leonardo Di Costanzo. The two films that resulted were "Il foglio", a tragicomic documentary short on the Inland Revenue Agency, shown in competition at the *Torino Film Festival 2015*, and "Open to the Public," her first feature-length film documentary on the employees of the Public Housing Institute of Naples. This film took the *Audience Award* at the *Festival dei Popoli* in Florence 2017 for the "Italian Film" category. In 2017 she worked with the children of the *Magarotto Special School for the Deaf* to make a short film called "La scuola del sorriso" (The School of the Smile), based on the true story of one of the pupils there. The film won the *Jury Grand Prix* at the *Festival Sourd Métrage di Nancy* (France).