

Cinema and the Third Mission. The Case of the Cineclub Universitario in Salento.

PEER REVIEWED

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1. Introduction.

In 2015, the “Cineclub Universitario” initiative was launched by the board for the Degree Course in Communication Sciences, with the aim to build a path for students in the disciplines of communication and entertainment. Funded by the Apulia Region Department of Tourism and Cultural Industry, the project was implemented by the Apulia Film Commission—AFC—and the University of Salento, which had just entered into an agreement. Over time, the initiative has become instrumental in fostering cooperation between a variety of institutions dealing with film culture in the Salento area.

Under the scientific supervision of Luca Bandirali, the project initially focused on the screening and analysis of television series, video clips, medium-length and feature films, shown in different slots and chosen based on the topics covered within the Cinema, Photography, and Television course. The introduction of both a bachelor’s degree in Performing Arts and Music—DAMS—at the University of Salento in 2017 and a master’s degree in Performing Arts and Audio-Visual Production at the University of Bologna in 2020 broadened such a field of education, with courses in Audience studies, Film studies, Media studies, Film Production and Distribution.

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The Cineclub currently complements university teaching, providing students with a first approach to the planning of cultural events and offering opportunities for discussion with insiders and academics. Over the years, initiatives have been carried out that include festivals with screenings of classic and contemporary films, workshops with production artists and academic researchers, and collaborations with the main film events in the area, which is in line with the Third Mission objectives pursued by the University of Salento. The Third Mission instrument may be said to be crucial for the academic world to engage with social issues, adopting a strategy that aims to disseminate knowledge among members of the community and the industry², while demonstrating its ability to manage public funding reserved for the cultural development of the areas involved³. As set out in the 2020-2022 Strategic Plan⁴, the University aims to establish a network with public and private bodies, promoting the economic development and cultural growth of the area.

As Boyer would say⁵, the Cineclub aims to achieve a “scholarship of engagement” that may bring about a renewal of the relationship between the academic world and the local community, in an attempt to culturally enrich the area and foster a more inclusive idea of the University. With a view to rethinking the public engagement of the university as a “bridge” that should bring the university to the area and the area to the university, the debate on the institutional recognition of the Third Mission also revolves around reforms based on what has been called a “third way”. Such reforms stem from the assumption that the university should have an “amphibious” status in order to move more nimbly in the non-academic world⁶: medium- and long-term collaborations in the area may help to deal with innovative projects characterized by a logic of sharing and public engagement that sometimes remains outside the evaluation grids⁷, or does not find full appreciation in the academic world. For this

² Cf. Stefan de Jong, Katharine Barker, Deborah Cox, Thordis Sveinsdottir and Peter Van den Besselaar, “Understanding Societal Impact through Productive Interactions: ICT Research as a Case”, *Research Evaluation* 23, no. 2 (2014): 89–102; Giustina Secundo, Christle De Beer, Cornelius S.L. Schutte and Giuseppina Passiante, “Mobilising Intellectual Capital to Improve European Universities’ Competitiveness. The Technology Transfer Offices’ Role”, *Journal of Intellectual Capital* 18, no. 3 (2017): 607–624; Tommaso Agasisti, Cristian Barra and Roberto Zotti, “Research, Knowledge Transfer, and Innovation: the Effect of Italian Universities’ Efficiency on Local Economic Development 2006–2012”, *Journal of Regional Science* (2019).

³ Paul Benneworth, Rómulo Pinheiro and Mabel Sánchez-Barrioluengo, “One Size does not Fit All! New Perspectives on the University in the Social Knowledge Economy”, *Science and Public Policy* 43, no. 6 (2016): 731–735.

⁴ University of Salento, *Piano Strategico 2020-2022* No. 0023989 of 04/02/2021 – Rep. n. 68/2021 Decreti Rettorali (2016-) - UOR: Rettorato - Classif. III/17. 2021.

⁵ Ernest L. Boyer, “The Scholarship of Engagement”, *Journal of Public Service and Outreach* 1, no.1 (1996): 11-20.

⁶ Mara Benadusi and Roberta Altin, “Engaged Scholarship o razionalità neoliberale? Il ruolo anfibio dell’antropologia nella Terza Missione”, *Antropologia Pubblica* 8, no. 1 (Bologna: Clueb, 2022).

⁷ The evaluation of case studies within the framework of Third Mission activities is a significant new feature of VQR3. These activities demonstrate the openness of institutions, as they identify with, and understand, the needs of local residents, becoming involved in the area and offering

reason, the university should foster a development model fuelled by institutions, businesses, the local community, and the university itself. The history of the Cineclub shows how such an initiative can contribute to actively enhancing the tangible and intangible cultural heritage crucial for the development of the area.

2. Networking: the Collaboration with the Apulia Film Commission.

The collaboration with the Apulia Film Commission has been fundamental to both strengthen the relationship with the Apulia Regional Council and have a decisive impact on the development of film culture. In the regional context, cinema is a significant economic reality: the Apulia Region has had a Film Commission since 2007, with the primary goal of establishing a production chain, attracting investment, and fostering the professionalization of local workers. The Film Fund provides production support to companies that plan to make films in Apulia and have a budget in place, by allocating selected projects between 20% and 40% of their production budget. Furthermore, the Film Commission plays a key role in audience development and the dissemination of audio-visual culture, with the “Cineporto” buildings and festival networks being essential in the achievement of such an objective. The “Cineporto” buildings in Bari, Lecce, and Taranto are multi-purpose structures that were set up to provide logistic support to productions and, over time, have become part of a distribution network, hosting a film programming that is often integrated with educational initiatives planned by universities and schools.

In fifteen years, the Apulia Film Commission has carried out activities that have had a beneficial economic impact on the area. The over 10 million euros allocated in its first ten years translated into a 46-million-euro direct impact on the area, with a contribution-expenditure ratio of five⁸. The impact on the Salento area has been particularly significant in terms of some AFC guidelines, such as tourism promotion and the dissemination of Apulian cultural identities.

The Apulian Film Commission has always prioritized education among its goals. In this sense, the activities carried out within the framework of the

their knowledge to entire communities. The Third Mission thus encourages institutions external to the university to participate in the complex process of research and innovation. Third Mission activities contribute to building a relationship between institutions and the outside world by transferring knowledge from the researcher to society. This results in a constructive bi-directional evolution in which institutions outline new directions in research and education through interaction with society. See Italian National Agency for the Evaluation of the University and Research Systems, *Valutazione della Qualità della Ricerca 2015-2019 (VQR 2015-2019)*. Final Report – *Statistiche e risultati di compendio* – 21 July 2022 https://www.anvur.it/wp-content/uploads/2022/07/VQR-2015-2019_Rapporto_Finale_EC_21luglio2022.pdf.

⁸ Luca Bandirali, “Il Salento si alza. Come una regione di confine nel bacino del Mediterraneo è diventata un’area di interesse nell’ambito del cinema europeo contemporaneo”, in Stefania Parigi, Christian Uva and Vito Zagarrìo (eds), *Cinema e identità italiana. Cultura visuale e immaginario nazionale fra tradizione e contemporaneità* (Roma: RomaTre-Press, 2019).

Cineclub have contributed to the achievement of its statutory objectives. Some of the educational initiatives that have been carried out since 2015 will be analysed in the following paragraphs.

Cineclub students have acted as jurors and staff members at film festivals held within the Apulia Cinefestival Network, which coordinates film events funded by the Apulia Regional Council, including the Lecce European Film Festival directed by Alberto La Monica, Vive le Cinéma, a French Film Festival directed by Alessandro Valenti, Brizia Minerva, and Angelo Laudisa, the Corigliano d'Otranto Film Festival of the Real under the direction of Paolo Pisanelli, the Otranto Film Fund Festival directed by Stefania Rocca, and others that have been recently established. Such an experience has allowed students to approach film productions from a critical perspective, which has enabled them to put into practice their theoretical knowledge of audio-visual language. Proof of the effectiveness of such initiatives is the fact that students from the DAMS of the University of Salento are constantly selected to become members of the UNIMED International Jury at the Venice Film Festival, and some of them have recently also acted as jurors at the Collegium of the Pordenone Silent Film Festival. On the other hand, those who have taken part in the organization of a festival as volunteer staff members have been provided with the opportunity to observe the different phases of event planning from the inside, establishing valuable contacts with cultural operators that may even turn into future job opportunities. As for the production sector, internships have been set up on film and television sets, so as to enable students to learn the basic technical skills related to pre-production, production, and post-production.

Cineclub students have also had the opportunity to participate in multidisciplinary debates, within the framework of higher education schools cooperating with the University of Salento and the Apulia Film Commission. Among these, the "Fata Morgana Web" magazine, under the scientific direction of Roberto De Gaetano from the University of Calabria, has been holding La Critica Cinematografica Summer School since 2019. In this context, lectures are held by internationally renowned teachers, with the theoretical analysis of the role, history and forms of film criticism being complemented by practical experience, through writing workshops aimed at explaining the practical aspects of a critical reflection, especially when written for the web. In 2019, the University of Salento also hosted the Scuola di Placetelling Winter School. Under the scientific direction of Fabio Pollice, Rector of the same University, a series of theoretical and technical seminars were held that focused on audio-visual approaches to the narration of places. The expression "placetelling" is to be interpreted as a specific approach that sees storytelling as a social action centred on the narration of places and capable of contributing to the production of the very sense of places. Therefore, placetelling may be said to be the point of convergence of different fields of research—media geography, film studies, territorial

marketing, semiotics, narratology, ethnography—which finds one of its most widespread and effective manifestations in audio-visual storytelling. Working on these concepts, students specialized in the analysis of the audio-visual representation of space. Finally, the Otranto Film Fund Festival Summer School in Filmmaking, held in 2019, dealt with audio-visual techniques, with a specific focus on digital storytelling. Conceived and directed by Luca Bandirali from the University of Salento, the Summer School adopted an interdisciplinary, multifaceted approach, bringing together an international group of students and teachers from DAMS courses, the Centro Sperimentale di Cinematografia, and film schools located in Italy, Spain, Greece, and Bulgaria.

3. The DAMS Mondays.

As clarified in its mission statement, one of the objectives pursued by the AFC is audience development, which has been achieved through the film discussion and educational events planned by Cineclub students. Such events have taken place at the “Giuseppe Bertolucci” CineLab in the Cineporto building in Lecce, one of the venues that the AFC has made available to host initiatives organized by third parties or the AFC itself.

“The DAMS Mondays” initiative, which took place between 2019 and 2020, may be described as an organic process in which students could choose the films to review, the themes to discuss, and the guests to invite, while acquiring new knowledge of the planning of a cine-audio-visual cultural event. The design of the events was deeply educational, which was instrumental in both refining the learning process of the students involved and consolidating their specific professional profile. The work of the Cineclub benefited from the mentoring of some of the professionals from the AFC. Thanks to the adoption of non-formal education strategies based on a learning by doing approach, the students were encouraged to gain field experience and achieve concrete objectives, while developing their personal and professional skills.

The initiative took place on a weekly basis, in the 7:00 p.m. – 9:00 p.m. time slot. The content of the programming was in line with the objectives of the DAMS degree course, with the events being intended not only for the about 400 first, second, and third year DAMS students, but also for the entire university and local population. The necessary funding was provided by the Apulia Region Department of Tourism and Cultural Industry, as part of the “Viva Cinema – Promuovere il Cinema e Valorizzare i Cineporti di Puglia 2019-2020” action, funded through the “Patto per la Puglia” 2014-2020 Cohesion Fund, and “Promuovere il cinema e i suoi luoghi”, an action undertaken by the Apulia Film Commission and the Apulia Region Department of Tourism, Cultural Economy and Territorial Enhancement, funded through “Patto per la Puglia” 2014-2020 Cohesion Fund.

Organized by the Cineclub and focused on film review, “The DAMS Mondays” was the first event that directly involved students in event

design, research, press releases, communication, and organization. The participants were divided into specialized working groups, which allowed them to develop professional planning knowledge and skills. Each group also had a mentor for the implementation of the actions described in the following paragraphs.

- Design

The working group had to deal with the design of the event, choosing the film to screen, the themes to discuss, and the guests to invite. It communicated the dates of the events to the institutions and drew up the budget plan.

- Research

Students were responsible for finding the right film media. They selected the version of each work to be screened—e.g., restored, dubbed, subtitled, soundtracked editions—, providing a Blu-ray Disc and backup copies. The group verified the effective functioning of the supports and took care of any replacements.

- Hospitality

The working group contacted the guests—e.g., university lecturers, directors, operators—, arranged meetings, and organized travel and accommodation.

- Multimedia Content

The working group, consisting of photographers and video makers in training, documented each of the events. Students also created multimedia content to be used for social communication.

- Social Communication

The working group was responsible for creating and programming content for the Cineclub Instagram and Facebook pages. It disseminated news about the events and built audience loyalty through content designed for different targets.

- Press Office

The working group drafted and disseminated press releases, organized press conferences, invited institutional partners, and collected their statements.

- Graphics

Students designed graphics for posters, brochures, and online communication.

- Newsletter

The working group collected the participants' e-mail addresses and created a newsletter reporting on upcoming events.

Some of the themes covered within the context of “The DAMS Mondays” were: “Le maschere della commedia all’italiana” (Masks of the Italian comedy), with the screening of Dino Risi’s *Il Sorpasso* (1962), in the edition restored by the Cineteca di Bologna and Istituto Luce, and *Il Federale*, directed by Luciano Salce (1961); “Non sono una bambola” (I am not a doll), with an analysis of Nicholas Ray’s *Johnny Guitar* (1954), Jean-Luc Godard’s *Vivre sa vie* (1962), and Michelangelo Antonioni’s *Deserto*

rosso (1964), and interviews with guests including Francesco Zucconi from the IUAV University of Venice. Some of the film-review events also focused on television seriality and game studies. One of such events, introduced by Damiano Garofalo from “La Sapienza” University of Rome, involved the analysis of the interactive film *Bandersnatch*, part of the *Black Mirror* franchise, which required a special screening in order for the audience to express their preferences and plot choices. A special event was organized to celebrate Oscar night, with a screening of Joseph L. Mankiewicz’s *All about Eve* (1950) and guests including journalist and film critic Enrico Magrelli, one of the authors and presenters of the “Hollywood Party” *Radio Tre* programme.

The above-mentioned events, together with the partnerships established and the presence of experts in the field, have sparked interest in the cinema, thus contributing to the cultural growth of the area. The interactive nature of the events has proved to be essential in building a community of connoisseurs and enthusiasts who, in turn, have supported local cinemas.

Audience development activities have also made it possible to include new audiences. These have been guided in the improvement of crucial skills and tools to both enjoy cultural content and decode messages, fundamental in order for the artistic experience not to become meaningless and alienating⁹. As it has already been mentioned, each the event planned by the Cineclub has provided an interpretive tool for the audience: the screenings have been preceded by an introduction delivered by experts in the field—film professors, directors, actors, cinema operators, and experts in other fields related to the topic to be covered—, who have also been responsible for constructing a narrative that could encourage the participation in cultural initiatives.

Consequently, the audience has started to play an increasingly active role, as it has expressed its opinion and has been involved in the programming, with its collective intelligence being recognized¹⁰. Indeed, the local community has actively participated in programming and implementation, through open planning, public bodies, associations, and committees that have interacted and cooperated with the Cineclub to create content that may meet the needs of the community. The Cineclub internal working and research groups have focused on specific topics that are in line with the mission of some of the actors involved, who are in constant dialogue with the community in order to listen to and analyse the audience.

⁹ Heather Maitland, *A Guide to Audience Development*, 2nd ed. (London: Arts Council of England, 2000).

¹⁰ Alessandro Bollo, “50 sfumature di pubblico e la sfida dell’audience development,” in Francesco De Biase (ed.), *I pubblici della cultura. Audience development, audience engagement* (Milano: Franco Angeli, 2014).

4. #LaCulturaRestaAccesa Festival.

The result of a collaboration with the Lecce Library and Museum Centre, the Apulia Regional Council, the Teatro Pubblico Pugliese Association, and the Apulia Film Commission, #LaCulturaRestaAccesa (#CultureStaysOn) Festival aimed to promote and support the work of cultural organizations in the local context, an objective that proved to be particularly significant during Covid-19 lockdown in Italy. The digital schedule designed by the student members of the Cineclub offered daily audio-visual content from the archives of the associations involved. Through the Festival YouTube channel, a variety of cultural and identity-related topics were explored in the fields of music, dance, theatre, archaeology, contemporary art, literature, and publishing.

Such programming was made possible thanks to intensive work on archive materials and content curation. The content offered by the associations involved was further developed through re-editing and the creation of soundtracks and graphics. The fruitful interaction between the Cineclub and the Library and Museum Centre demonstrated a shared interest in making cultural heritage digitally available, enhancing local culture even in a period of uncertainty.

Between March and May 2020, daily events were organized to promote the new content published on the LaCulturaRestaAccesa YouTube channel. Some examples of that include the performances put on by the Koreja innovative theatre company¹¹; the concerts by musicians Paolo Fresu, Uri Caine and Raffaele Casarano; Davide Barletti's Italian Sud Est; Carmelo Bene's Lectura Dantis; videos on the staging of the Venus of the Rags, a conceptual artwork by Michelangelo Pistoletto; and interviews with well-known personalities in the fields of art and architecture, such as Eugenio Barba, Goffredo Fofi, Elio De Capitani, and Renzo Piano.

The CRAfest 2020 experience developed as part of this project. An online international contest organized by the Cineclub and the Musicclub Unisalento, it aimed to promote the work of young artists in the fields of music and short film production. On this occasion, the Cineclub set up a jury chaired by Stefania Rocca to evaluate the competing short films, giving the students the opportunity to put into practice the critical skills they had acquired during their university studies.

The experimental model of #LaCulturaRestaAccesa Festival proved to be an effective tool in the cultural development of the area, as it brought together the skills and resources of important national and international artists and cultural operators. Furthermore, the CRAfest 2020 allowed emerging young artists to reach new audiences even during a healthcare emergency.

¹¹ *Brecht's Dance. La danza del ribelle* (2001), *BRAT (Fratello): Cantieri per un'Opera Rom* (2010), *Katër i Radës. Il naufragio* (2014, co-produced with Biennale Musica Venezia – International Festival of Contemporary Music).

5. Other Collaborations.

The Cineclub has collaborated with a variety of cultural institutions in the area, with the aim to implement a wide range of initiatives including screenings and seminars, some of which are summarized below.

- History of Cinema – Starter Pack (13/10/2022 – 15/12/2022)

In the context of the History of Cinema course part of the bachelor's degree in DAMS, a screening of classic films was hosted, with a historical analysis of the latter being carried out.

- FeelM – From Primitives to the Future (2021 – ongoing)

In collaboration with Centro Sperimentale di Cinematografia, CoolClub, and Cineteca di Milano, the event has been exploring the link between the sounds of contemporary music and early cinema through the soundtrack of silent films.

- From my Armchair: Music and Cinema, Origins and Similarities of Different Disciplines (2021)

The initiative was carried out in collaboration with Centro Sperimentale di Cinematografia, CoolClub, and Apulia Film Commission. A series of masterclasses focused on the sound processes of silent films, historiographically delving into the different approaches of early and contemporary film composers.

- Repeat! The Film that Lived Several Times (2020)

In collaboration with Centro Sperimentale di Cinematografia, such a retrospective explored the early 20th-century film adaptations of theatrical and literary works, with the films being broadcast on #Laculturarestaaccessa YouTube channel.

- Your Mind at the Cinema (2019-2020)

The event was held in collaboration with the Italian Association of Psychoanalytic Psychotherapy. Films dealing with the various stages of life and the relationship between the human and inhuman were analysed, in an attempt to facilitate the understanding of the emotional and unconscious aspects characterizing topical issues.

- Arts/Media (2018)

Carried out in collaboration with Interdepartmental Research Centre in Digital Humanities, the project focused on philosophy and art history, film analysis and media convergence.

- Full Screen (2017)

Held in collaboration with “Rete degli Spettatori” Association, the initiative aimed to initiate a discourse on contemporary filmmaking in Italy. It involved the screening of a series of contemporary films produced in Italy, followed by seminars held by directors and film critics.

- Conversations about the Future (2017)

The Conversations about the Future Festival has been held in Lecce since 2013. Every year, about 80 events take place over four days, with over 150 guests exploring – from a multidisciplinary perspective – the issues that characterize contemporary society and those that will develop in the near future. In the 2017 edition of the Festival, the Cineclub, in collaboration

with “Diffondiamo idee di valore” Association, hosted the “Cinema about the Future” section of the initiative, with films focusing on art, migration, journalism, activism, and other topical issues.

6. A New Phase: a Cultural Association.

In January 2023, the Cineclub Universitario founded the cultural association of the same name, thanks to the passionate commitment of 17 students and graduates from the bachelor’s degree in Performing Arts and Music, and the master’s degree in Performing Arts and Audio-Visual Production Sciences. The Statute of the Association formalizes some of the objectives that have characterized the activities of the Cineclub since its early days. In particular, Articles 3 and 4 of the Statute clarify that¹², Art. 3. The association operates for the pursuit of civil, solidarity and socially useful purposes on a non-profit basis, carrying out ‘activities of general interest’ that may benefit its members or third parties, as set out by Art. 5 of the Third Sector Code.

Art. 4. The aim of the Association is to promote the wider dissemination of the outcomes of cultural, technical, and professional initiatives in the field of the cinema, with a view to enhancing the local, national and foreign cinematographic and audio-visual heritage.

Accordingly, the Association aims to:

- cooperate with educational institutions in order to set up a cultural centre through activities for the dissemination and promotion of film culture;
- foster interaction within the university community;
- promote exchanges with similar organizations based in Italian and foreign universities.

The Association also aims to foster the education of its members and contribute to local cultural growth. It encourages participation in social life by means of concrete initiatives. The Association may carry out any activity deemed useful for the pursuit of social goals, even cooperating with natural or legal persons, public or private bodies.

Furthermore, the Association is willing to improve accessibility: fostering the interaction within the community also means facilitating the involvement of people with disabilities. By collaborating with associations that support the organizers of cultural events in the development of appropriate strategies, the Cineclub promotes social inclusion through measures that enable people with disabilities to actively and safely participate in the most diverse activities. Some of the films screened during the Cineclub events have audio descriptions, created for individuals with visual impairments by specialists in the field. Such an approach has allowed the Association to involve that part of the audience that is often difficult to reach, the “audience by surprise”

¹² Associazione Culturale “Cineclub Universitario”, *Statuto dell’Associazione Culturale “Cineclub Universitario”*, 2023.

described in a study on audience development carried out for the European Commission:

People hard to reach/indifferent/hostile who do not participate in any cultural activity for a complex range of reasons, related to social exclusion factors, education and accessibility. Their participation could hardly be possible without an intentional, long-term and targeted approach¹³.

In addition, the Association is committed to the criteria of eco-sustainability, adopting renewable solutions in the creation of installations and transferring promotional activities to digital media¹⁴.

The Association planning currently shows a particular focus on the study of space and landscape issues. The Cineclub offers a privileged perspective on the matter due to its collaboration with organizations such as the Apulia Film Commission, the Castromediano Museum, and the University of Salento.

The actors that trigger, and participate in, the creation of values and practices are examined in a series of studies on the transformative processes of the contemporary southern landscape. The dissemination of Apulian cultural identities and the enhancement of the area have been part of the Apulia Film Commission programmes since its inception, which has resulted in works having their roots in Apulia and produced by local artists. Consequently, the cinema is close to the various local contexts and captures the events taking place in the region in a participatory manner. The landscape never acts as a backdrop, but it is always a subject that leaves its mark on the stories being told, strengthening or changing the identity of specific places.

Some of the activities carried out by the Association have enabled the formation of research groups involving students interested in broadening their knowledge in these areas. The initiatives that have been implemented since the foundation of the cultural Association are listed below.

¹³ Other audience categories were also identified by the study: “*Audience by habit*. People who usually attend and/or participate in cultural activities, whose barriers to access are relatively easy to overcome, and towards whom different strategies are possible, like audience education to attract similar audiences not currently participating; taste cultivation to increase and diversify content and attendance. ‘Habit’ in this framework means that those audiences are familiar with the same idea of being an audience, therefore cultural experiences are not just something they are used to do, but much more a part of their identity and self-perception. *Audience by choice*. People who are not used to participate for reasons of life style, lack of opportunities or financial resources; those for whom participating is not a habit, or who rarely choose to attend a show or a concert, but don’t have any particular social or cultural disadvantage; to engage them different strategies are possible, as extended marketing but also education and participatory approaches”. See Alessandro Bollo, Cristina Da Milano, Alessandra Gariboldi, and Chris Torch (eds), *Study on Audience Development – How to Place Audiences at the Centre of Cultural Organizations*, European Commission, Directorate-General for Education, Youth, Sport and Culture, 2017.

¹⁴ As far as sustainability is concerned, the “Cineclub Universitario” Association guarantees, where possible, the implementation of sustainable events in compliance with the indications provided by the ‘Festival Green Guide’ promoted by the Association of Italian Film Festivals, in line with the Minimum Environmental Criteria (CAM) defined by the Ministry of the Environment also for the culture and entertainment sector.

- Abysses of Silence. Images from *Banditi a Orgosolo*, directed by Vittorio De Seta and released in 1961 (31/03/2023)

The initiative was carried out in collaboration with Cineteca Sarda, University of Cagliari, University of Salento, and Castromediano Museum. Through stills and frames from the film, the analysis focused on Vittorio De Seta's *Banditi a Orgosolo*, which won the "Best First Feature Award" at the Venice Film Festival in 1961.

- Image-Landscape (2023 – in progress)

The project is being carried out in collaboration with the Eurisko association for social development, within the context of the Theories and Techniques of Audio-Visual Language course part of the bachelor's degree in DAMS. The initiative focuses on an analysis of the representation and role of the landscape in classic and contemporary film productions. Some screenings include the use of audio description for visually impaired individuals.

- Nature Rebels (27/03/2023)

In collaboration with Bifest Bari International Film Festival, the Cineclub participated in the panel on cinema and ecology for high schools, with the realization and screening of a montage of several film scenes featuring monstrous creatures.

Although the screenings may be linked to specific university or school projects, access has always been free and open to the entire community, in line with Goal 4 of the UN 2030 Agenda for Sustainable Development, which aims not only to ensure quality, equitable, and inclusive education with reference to compulsory schooling, but also to promote non-compulsory learning opportunities throughout an individual's lifetime¹⁵. The cultural policies analysed identify the role of the citizen not only as a user of culture, but also as an active participant in its protection and promotion: the study and implementation of innovative art forms leads to the development of responsible and involved audiences¹⁶.

7. Concluding Remarks.

Thanks to the support of local institutions, DAMS students have been entrusted with the management of the Cineclub activities, taking care of film retrieval and content curation, creating schedules, welcoming guest speakers and interacting with them. The planning of events has always been geared towards community involvement, with the aim of building community loyalty and creating a link between the local population and the academia, while sparking the people's interest in film and television by offering quality film programming and interviews with well-known experts. The 20th-century meaning of the word "Cineclub" has thus been restored, with it being interpreted as one of the first instruments for the

¹⁵ Stefano Molina and Francesca Billotta, "Il goal 4 dell'Agenda 2030 e le politiche per un'istruzione di qualità in Italia", *Working papers. Rivista online di Urban@it* – 2/2020.

¹⁶ Flavia Barca, "L'Anno Europeo del Patrimonio Culturale e la visione europea della cultura," *DigitCult | Scientific Journal on Digital Cultures* 2, no. 3 (2017): 75–93.

cultural legitimation of the cinema and the diffusion and protection of film culture and art.

As soon as the Cineclub is recognized as a student association of the University of Salento in May 2023, it will have access to new forms of funding for the improvement of teaching and education services. Thanks to that, the dedication and attention that have always characterized the work carried out by the Cineclub will be strengthened and complemented by substantial new ambitions.

Over the years, the Cineclub of the University of Salento has succeeded in both involving the local community and interacting with cultural bodies in the public and private sphere. The agreement between the Apulia Film Commission and the University of Salento has encouraged Cineclub students to engage in experiences that have allowed them to develop their skills and knowledge in film programming. In accordance with the principles established by the Faro Convention, the Cineclub Universitario has committed to ensuring democratic participation in cultural promotion events, with the aim of raising awareness of “the process of identification, study, interpretation, protection, conservation and presentation of the cultural heritage”¹⁷.

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