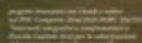
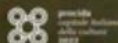


Locarno Official Selection
Fuori concorso

procida

Film realizzato nel Procida Film Atelier 2022 condotto da Lea Dicursi, Claudia Brignone e Caterina Biasucci con la direzione di Leonardo Di Costanzo / immagini di Cecilia Catani, Giorgia Ciraolo, Enrica Daniele, Valentina Esposito, Dario Fusco, Angela Giordano, Simone Grieco, Rebecca Gugliara, Ernesto Raimondi, Giorgia Ricciardiello, Nina Rossano, Lucia Senatore, Romilda Di Iorio / montaggio Lea Dicursi, Claudia Brignone / producer Antonella Di Nocera sound design e montaggio del suono Marco Saitta / correzione colore Simona Infante organizzazione generale e produzione esecutiva Parallelo 41 produzioni / con Grazia De Micco, Claudia Canfora, Isabella Mari, Irene Pompeo / una produzione Regione Campania con Fondazione Film Commission Regione Campania, Procida Capitale Italiana della Cultura 2022 e con Parallelo 41 produzioni in collaborazione con Comune di Procida



PROCIDA

Italy, 68', 2023

documentary, DCP colour

V. O. Ita (subtitled in English)

Film made by
Atelier's Artistic Director and Supervisor
Tutoring
Producer

Procida Film Atelier 2022
Leonardo Di Costanzo
Caterina Biasiucci, Claudia Brignone, Lea Dicursi
Antonella Di Nocera

Filming and live sound recording

Cecilia Catani, Giorgia Ciraolo, Enrica Daniele, Valentina Esposito,
Dario Fusco, Angela Giordano, Simone Greco, Rebecca Gugliara,
Ernesto Raimondi, Giorgia Ricciardiello, Nina Rossano, Lucia
Senatore, Romilda Di Iorio

editing

Lea Dicursi, Claudia Brignone

sound design and sound editing

Marco Saitta

colour correction

Simona Infante

produced by

Region of Campania
in the context of "Procida Capital of Culture 2022"
with Fondazione Film Commission Regione Campania
and with Parallelo 41 Produzioni
in collaboration with the Municipality of Procida
(Project financed with funds from the POC Campania
2014/2020 DGRC 324/2021 "Supplemental and complementary
programme to *Procida Capitale* 2022 for the enhancement of
Campania's cultural heritage")

organisational coordination
and executive production

Parallelo 41 Produzioni

Parallelo 41 Produzioni Staff

Grazia De Micco, Claudia Canfora, Isabella Mari, Irene Pompeo

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Contact number in Locarno

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SYNOPSIS

In 2022 the island of Procida was named Italy's Capital of Culture. That same year, 12 young beginners joined the *Atelier di Cinema del Reale* on the island. Some of them had never used a camera before and many had never been to Procida. This film started from the desire to recount the island and the urge to investigate the practice of film-making and the desire to make films. *Procida* is the telling of the magmatic energy of our encounters with the people, the beauty, and the memory of the island.

PRODUCTION NOTES

From the *Atelier di Cinema del Reale* to the film

The film *Procida* was born from the images shot by the 12 young people from Campania who participated in *Procida Film Atelier 2022* held during Procida's tenure as Italy's Capital of Culture 2022. The film workshop, aimed at teaching how to direct documentary cinema and the making of an anthology film, was directed by Leonardo Di Costanzo (director of *The Inner Cage*, presented at the 78th Venice International Film Festival and winner of two David di Donatello awards for best original screenplay and best leading actor). He was assisted by directors Caterina Biasiucci, Claudia Brignone and Lea Dicursi, his former students at FILMAP - Atelier di Cinema del Reale in Ponticelli, Naples.

The training project, financed by the Region of Campania, promoted by the Film Commission Regione Campania and coordinated by Parallelo 41 Produzioni within the framework of "Procida Italian Capital of Culture 2022", took place between June and July 2022 with an intensive workshop that saw students and teachers immersed in the life of the island to merge with its inhabitants and their stories. The participants, aged between 17 and 25 and, above all, coming from different film training backgrounds, in some cases none at all, experienced a unique training and production process.

During the workshop, after an introduction to how to use a camera and microphones, the students divided into pairs (video and audio) and filmed exercises and sequences, followed by continuous collective screenings led by the teachers. Goals: to learn how to film space, our surroundings, everyday places, domestic space; how to film time and an action in its becoming; how to film speech, how to establish a relationship with the filmed subject. This is how the research, study and observation of reality on the island of Procida continued: forming relationships with the people to be filmed, location scouting, researching archive material, both public and private: us and the island, the island and us. This was followed by the writing and presentation of the idea: creating itineraries and poetic visions starting from locations on the island, through researching the gaze used for each of the stories filmed by the participants, up to the identification of the narrative focuses of the film.

Hence, from the images shot during a month-long workshop, the anthology film *Procida* was born, which was actually written in the editing room with the delicate and intense work of Lea Dicursi and Claudia Brignone.

The making of the film confirmed the project's intentions as an opportunity to foster the growth of 'human capital' and build creative and technical skills that remain the heritage of the territory, by enhancing learning and culture through the language of film as a tool for individual and collective development. Starting from young people and their gazes, connected to their roots, but projected into the future, the film animated a process that involved the community and was nourished by the inspiration of the island, its openness to the world and its welcoming soul full of stories and beauty. This film is important as a process of learning and observation, of questioning and research.

And it is for this reason that we choose to tell the story of this experience in the words of the young participants.

IN THE WORDS OF THE YOUNG PARTICIPANTS

Cecilia. It was a wonderful dynamic and immersive process in which we each learnt to observe more consciously. I realise that recognising the value of choice is one of the most important lessons for me. I learnt that reality cannot be mastered in its entirety, but that one has to try to tell the story through their own choices, and to get there one has to question oneself, to try to discover what motivates or attracts us to something. During the weeks of training at the Atelier, I filmed Dayana, a teenage candidate for Graziella 2022, and stayed with her until the day of the election. The thing we had in common was that we were both in the middle of a process. I like to think that, although in completely different situations, we were both trying to figure out how to deal with the experiences we were going through and which were putting us on the line. Procida Film Atelier was an overwhelming and beautiful journey of growth and learning, where sharing and trusting each other were the basis and the driving force:

Dario. What I appreciated about the *Procida Film Atelier* was the possibility, or rather, the obligation to film right from the beginning of the course. For me, being someone who had never used professional cameras before and had never set myself the goal of filming a true story, it was a fantastic way to learn. We were thrown into the deep end without knowing how to swim, we had to learn by doing, and most importantly, by making mistakes. It is like that, if they had explained to us all the basic rules of filming and the intentions behind directing choices before putting them into practice, we would still have made mistakes. Instead, by making mistakes and reviewing the footage together, you immediately realise what works and what does not. We shared everything for more than a month: a house, an all-encompassing journey that forces you to become one big family and many insecurities. We got to know each other, we learnt from each other and, by discussing various aspects of film-making (and more), we grew up. *Procida Film Atelier* also made me realise that perhaps it is possible that I too can make films. Through this experience, having discussed what cinema can be, how to make cinema and why, and having had the freedom to make mistakes and understand how to tell stories through images, I learnt a lot, perhaps too much, and some things I will probably understand more fully as time goes by.

Ernesto. In addition to the nostalgia of an extremely rich experience, I am left with a wealth of knowledge that will inevitably leave an imprint on my future. Being catapulted, from the very first days, into a dimension with a purely practical/experiential approach in the field provides a little extra security on which to work in the future. When choosing the subjects for the anthology project, a whole series of circumstances led me to the observation of one, if not the only, hang out for kids on the island: the Lingua beach, where the swing ride is erected every summer amidst local enthusiasm and frenzy. From late afternoon until the evening, boys and girls of all ages pass under the imposing figure of the steel giant, creating a whirlwind of micro-stories characterised by the sumptuous colour reflected by the ride. During one of my usual study evenings, it was there that I met 'my blue-eyed child'. Francesco is eight years old, and together with his brothers he lives his summer the way he lives his life - 'barefoot'. From that moment on, my attention shifted totally to his days and I tried, through my filming, to capture the charm of an age and time of life that, in spite of everything, never lasts long enough just like 'a ride on a merry-go-round'.

Enrica. Within the limits of the locations and possibilities available, the time in Procida was for me a dense, slow time, dilated by all that we had the opportunity to do, understand, and learn over the weeks, for this I can only once again thank the sincere and infectious interest that the teachers showed towards the project and towards the progress we each made, day in day out. Scouting the island and the search for subjects, in my case, eventually led me to focus on the Corricella area and its inhabitants, the ladies that regularly go to the adjoining beach, the comings and goings of boats and dinghies in the small harbour where it's always holiday-time. I carry with me the awareness of the enormous possibilities that exist between reality and the many and widely differing ways of telling its stories. And all the while I will treasure the advice about trying and finding solutions that we experienced together and the gratitude of having met such dedicated professionals, but above all the feeling that I hope to travel this road again and continue on it in my life to come.

Giorgia C.. If someone had told me a year ago that I would participate in a project like the one I experienced in the summer of 2022 in Procida, I would never have believed it. It was without a doubt the most immersive and emotionally charged learning experience of my life. For the film I met Titina who, although it may sound strange when reading this name, is an elderly English woman (half Italian), a widow, the daughter of a Procidan soldier who was a prisoner in England where met his wife. I returned from Procida with a sense of emptiness, a huge void in my heart. So many emotions, never being at home because it was such a busy time, so many beautiful people to spend time with. I learnt to reflect before filming, I learnt to think, to question myself and others. Because, in the end, I realised one thing: when you decide to tell someone's story it is because you also decide to tell your own. And so it was, with Titina, and I will love her forever for allowing me to know this part of myself.

Giorgia R. I started this workshop not knowing much about documentary cinema. All I knew is that I liked looking around and sometimes filming stuff, people that intrigued or impressed me, but always from a safe distance. Thanks to this workshop, I have learned something a lot more important than just filming techniques, which is to open myself up to reality with genuine curiosity, feel the charm of human bonds and the charm of places, and that it is from the unpredictability of people and places that true wonder can arise.

Lucia. Discovering Procida geographically, the people who live there, the characteristics and all that can be defined as history and tradition was very intense. The islanders were initially reserved but also intrigued, the trust with which they opened to us, almost at the end of our time there on the island, in my opinion, was due to the fact that they mistook us for tourists which the island (given that it was the capital of culture) was teeming with at that time. This study of reality was work that was outside ourselves, but at the same time it was also work that we did on ourselves. Every day, I questioned myself on my passion for cinema and how I could use it to express myself and act as a link

between the sea and land. This inner dialogue would stop from time to time for me - and perhaps for the other guys as well - it would fluctuate, perhaps because of the heat or perhaps because the twelve of us were strangers, so it was necessary to exchange personal stories and everything that normal acquaintance brings, only it was multiplied by 11, so inevitably it was a distraction.

Nina. We would look into each other's eyes every day, perhaps a little frightened by the unknown, knowing that we were bound by something indecipherable, and, likewise, we would randomly discover the stories that belonged to us and those that belonged to the island that welcomed us. One morning at dawn at Lingua beach I met Vincenzo, a Neapolitan gentleman who surrounds his stool with bricks because he hates the sand. He put on Neapolitan classical music from his technological, small speaker and, while looking at Vesuvius or his feet, he talked to me about his life recovering from alcoholism and a brain aneurysm. One afternoon, overwhelmed by the intensity of the humanity I was coming into contact with on a daily basis, I decided to head for the red lighthouse, the one in the harbour area. While I was filming two little brothers talking, a little boy called Leonardo showed up. He was dressed all in white and wore a ship captain's hat. Procida made me embrace the little girl inside me tightly and gave me some special friends. It has also kind of condemned me to keep watching films and reality itself while looking for shots and camera movements.

Rebecca. One very nice thing was that we all could use the equipment and keep it for the duration of the course, this I think was a nice way of giving confidence to the group and meant that each of us could use the rooms at any time of the day leaving a lot of creative space and freedom of expression. So, in my opinion the strength of this teaching method is the right approach. This emotional bond could easily influence everyone's mood and if someone was in trouble, the group would react in the same way so sometimes I noticed a certain difficulty in managing this very strong emotional charge that was created if someone did not know their way around during the exercises. I think it was a fundamental training ground to enter this complex world, it gave me a very strong foundation by making me understand my strengths and weaknesses.

Romilda. Summer 2022: I will never forget it. This experience has changed the way I see people and look at the world around me. The search for a character was very laborious but, despite the difficulties encountered, choosing a subject to carry the action forward, establishing the relationships within a narrative frame gave me the opportunity to question myself and grow. Those of us taking the course built very strong bonds: we faced difficulties together, worked together to solve problems and did everything to achieve our goals and complete the project.

Valentina. The beauty of this project was the immediate hands-on approach in the field always accompanied by theory. Before working on technique, we focused on our ideas and what we saw, because yes theory and rules are important, but the eye, the desire to know the world and the personal vision of things, are even more so. We started with small exercises, through which we began to understand how to juggle our skills, and thanks to Di Costanzo's corrections, we improved more and more in what rules to follow and how to break them, if needed, now and again. *Procida Film Atelier* was the one experience of my life that confirmed my love for cinema and that my place in the world is behind a camera. An experience I would gladly repeat without a second thought.

EDITING NOTES

During the Procida Film Atelier we reflected together with the participants on the responsibility of the act of filming real places and people. The same questions guided us in editing the selection of the stories we chose to tell and how to construct and weave them together. The girls and boys entrusted us with so many hours of footage, showing a multiplicity of points of view and a variety of characters, which we wanted to relate to each other. What stories, what angles, what episodes, or moments should we choose? The result is a collective narrative in which the voices and sensibilities of the whole group sometimes merge into a single gaze and other times express the richness of the different sensibilities that explored the island through the film lens. When we gained access to a family film archive, donated by a resident of the island, it gave us the opportunity to bring together the past and present of those places and those lives, thereby enriching our account of Procida with new meanings

THE REGION OF CAMPANIA FOR *PROCIDA CAPITALE*

Procida's year as the Italian Capital of Culture was extraordinary, a great opportunity to put forward the image of a small island, of Campania, but also to relaunch the image of Italy as a whole in the world at a difficult time in European history. A beautiful project that marked the relaunch of culture after the restrictions imposed by the pandemic. A

wide-ranging programme for development, for enhancing the tangible and intangible heritage of the island and of Campania, in which the regional administration has strongly believed and invested with an unprecedented effort. The experience of being the Italian capital of culture - all the way to Locarno - continues to offer opportunities to project the Region of Campania internationally, highlighting, on the one hand, the human and material resources and the cultural and creative energy that fills our region, on the other, the great opportunities that are generated in the long-term following major international events. From a small village, an authentic model of Mediterranean culture, the message 'Culture does not isolate' started and spread, the culture that promotes the values of openness and sharing, that offers opportunities for rebirth and development and engages communities. Special attention was paid to young people and their learning, of which the film project selected in Locarno is the most obvious expression, and which is part of the larger project the regional administration has been working on for years: the creation of a top-level School within a Film Hub in the city of Naples that would give continuity and stability to the great tradition and international prestige of Campania-made cinema and arts and culture in general.

THE FILM COMMISSION REGIONE CAMPANIA FOR THE PROCIDA FILM ATELIER

The project of making an anthology film as part of an immersive training experience, with the artistic direction and supervision of an established filmmaker, was created with the aim of supporting a process in which knowledge grows and takes root, with creative and technical skills that remain the heritage of the community. The formative and participative nature of this process was designed to stimulate innovative story-telling, with the active and concrete engagement of young people entering the audiovisual professions, to support their professional growth, but also to promote reflection and sharing on issues of culture and identity.

This is why we opened ourselves up to listening, as we always do, and to the contribution of ideas from the Steering Board and the Team that realised the agenda of "Procida Capitale Italiana della Cultura 2022", from the Municipal Administration and the citizens of Procida and the Campania community of filmmakers and audiovisual professionals. Thanks to Leonardo Di Costanzo and Parallelo 41 Produzioni, who, with their usual passion and professionalism, oversaw the organisation and coordination of the creative and production process, we were able to achieve a result that is the fruit of great teamwork: from the *Procida Film Atelier*, under the attentive, curious and participating gaze of 12 young film-makers, a film was born, embodying the most profound and authentic nature of Procida and Campania.

BIO-FILMOGRAPHIES

ATELIER'S ARTISTIC DIRECTOR AND SUPERVISOR

Leonardo Di Costanzo. Born in Ischia, he lived for some 20 years in Naples and France where he was first a student and then a teacher at the Ateliers Varan in Paris, the prestigious training centre for documentary film-making founded by Jean Rouch's students. In France, he made several documentaries produced by Richard Copans. In 2006, together with Bruno Oliviero, his accomplice and later scriptwriter, he codirected the documentary *Odessa*. In 2012, he returned to Italy for good and made his first fiction film *The Interval*, which was presented at the Venice Film Festival (FIPRESCI and PASINETTI Awards, David di Donatello for Best First Feature and a Globo d'Oro). *The Intruder* in 2017 was screened in the 49th Directors' Fortnight Selection at the Cannes Film Festival and won a Globo d'Oro. With the short film *L'avamposto* he participated in the anthology film *Bridges of Sarajevo* with 13 other European directors shown in the Special Screenings section of the 69th Cannes Film Festival. *The Inner Cage*, 2021 is his latest feature film (out of competition at the Venice Film Festival and winner of two David di Donatello awards for best original screenplay and best actor to Silvio Orlando).

He has always divided his time between making his own films and teaching. Within the framework of Varan's foreign activities, Di Costanzo led directing workshops in Phnom Penh (in collaboration with Cambodian director Rithy Pan), in Bogotá, in Belgrade, in Tbilisi, in Marrakesh. He also held courses at the EICTV in Cuba and FEMIS in Paris, the CSC in Palermo, and the CISA Film Academy in Lugano. Together with Antonella di Nocera, he set up the FILMAP workshop in Ponticelli.

TUTORS AND EDITORS

Lea Dicursi. A graduate of Communication Science, from 2009 to 2014 she worked at the communication agency H-art and in the video department of Fabbrica - Communication Research Center of the Benetton group. In 2015, she was one of the scholarship holders of the Atelier di Cinema del reale FILMAP in Naples, directed by film-maker Leonardo Di Costanzo. She edited Silvia Bellotti's documentary *Aperti al pubblico*, produced by Parallelo 41 and Rai Cinema, winner of the Premio del Pubblico (Audience Choice) at the 58th Festival dei Popoli in Florence, the Best Documentary Film Award at the Visioni Italiane festival in Bologna and the Grand Prix Nanook at the Jean Rouch International Film Festival. She also edited Claudia Brignone's documentaries *La Villa* produced by Videomante with Rai Cinema and

Tempo d'attesa produced by Amarena Film with Rai Cinema. She worked as assistant editor to Carlotta Cristiani on the film *Swing Ride* directed by Chiara Bellosi, produced by Tempesta and Rai Cinema, and to Jacopo Quadri on the film *The Life Ahead* directed by Edoardo Ponti, produced by Palomar and Netflix. She was assistant director to Leonardo Di Costanzo for the films *The Intruder* and *The Inner Cage*.

Claudia Brignone. A graduate in Communication and Entrepreneurship and Creativity for Film, Theatre and Television. She began studying documentary filmmaking in 2009 at Act Multimedia in Rome by making the short film *Marcello* and then continued by training through various workshops and residencies. In 2014, she made her first documentary film *La Malattia del desiderio* (57'), winner of the Audience Choice Award at SalinaDocFest. In the same year, she took part in the FILMAP - Atelier di Cinema del Reale project in Ponticelli, coordinated by Leonardo Di Costanzo, making the short film *L'Altalena*. In 2015, she made the short film *I sogni son desideri* commissioned by Corriere della Sera. In 2017, she collaborated on shooting and editing Silvia Bellotti's film *Aperti al pubblico*. In 2018, she was among the winners of the MIBACT's CINEPERIFERIE call for entries, making the short film *Il Corridoio delle Farfalle*, winner of the Scenari Campani section at the Ischia Film Festival. In 2019, she presented her second feature film *La Villa* (developed In Progress - Milano Film Network) at the Rome Film Festival in the 'Alice nella Città' section, a co-production between Videomante and Rai Cinema. She is currently working on her third documentary *Tempo d'attesa*, winner of the Region of Campania's development tender, produced by Amarena Film with Rai Cinema. She also worked as assistant director and casting assistant for films and documentaries (*The Intruder*, *Rose Stone Star*, *Nopoli*, *Piranhas*).

TUTOR

Caterina Biasucci. A graduate in Comparative Languages and Cultures from the University of Naples "L'Orientale", in 2014 she was selected for the Atelier di Cinema del Reale FILMAP directed by Leonardo Di Costanzo during which she made *668*, her first short documentary film as a director. The film was screened in several national festivals and in May 2021 it was part of the retrospective "*Essere Donne-Le esploratrici del cinema*" (Being Women - explorers of cinema) shown at the IsReal Festival. In 2017 she finished *Notes about my family*, a documentary film produced by Teatri Uniti and Parallelo 41 Produzioni presented at the Filmmaker Festival in Milan in 2017 and winner of the Best Documentary Award at the Naples Film Festival in 2018. In January 2020, she won the 2019/2020 Zavattini Prize with the project *// mare che non muore* presented in the Perspective section at the 2021 Filmmaker Festival. In 2022, she was selected for the Locarno Spring Academy with director Michelangelo Frammartino during which she made *Limes*, a short film presented the same year at the Locarno Film Festival out of competition in the "Pardi di Domani" section. Her first fiction feature film, produced by Parallelo 41 Produzioni and winner of the Film Commission Regione Campania development fund, is currently in development.

THE FILM COMMISSION REGIONE CAMPANIA (FCRC)

FCRC is an *in-house* foundation of the Region of Campania, operational since 2005, whose mission is to strengthen Campania's attractiveness for national and international productions and to foster the development of the regional audiovisual sector. Since 2005, FCRC has actively collaborated in the realisation of more than 1,200 projects, partially or wholly filmed in Campania, ranging from large international productions to Italian art cinema, from prime-time serial dramas to documentaries, from factual and entertainment television programmes to short films, *web series* and music videos. Since the approval of Regional Law 30/16 "Cinema Campania", in agreement with the Region of Campania Directorate of Culture, the FCRC has developed a diverse and wide range of projects, which include the management of the regional *film fund*, schemes to support the local audiovisual sector (professional training, access to markets), as well as tourism and cultural promotion aimed also at the general public of audiovisual culture users. Among the main projects currently under development is the creation of the Distretto Campano dell'Audiovisivo - Polo del Digitale e dell'Animazione Creativa (Campania's Audiovisual District - Digital and Creative Animation Hub) - which will be located in the area of the former NATO base in Bagnoli - an infrastructure that aims to strengthen the local offer of services and facilities for production companies from outside of the region, to become an aggregation hub for small local companies, as well as a production centre for innovative and strategic sectors such as animation and digital image processing and, last but not least, the seat of the Scuola Pubblica di Arti e Mestieri del Cinema e dell'Audiovisivo (Film and audiovisual school).

EXECUTIVE PRODUCTION Parallelo 41 Produzioni

Founded in Naples in 2002 by Antonella Di Nocera, Parallelo 41 Productions nurtures young talent and produces independent *cinéma vérité* audiovisual content based on local creativity and expertise but with an international outlook. The group adopts a "travelling light" approach to filmmaking: digital technologies, small crews, street

locations, and stories and narratives that recount and investigate the real world. The films produced (over 40 works including shorts, documentaries, and fiction films) express a consistent focus on ethics and responsibility, sustainability, and gender equality. Many of its films have received awards *Bounds*, 2010 and *La seconda natura*, 2012 directed by Marcello Sannino (both award winners at the Turin Film Festival); *Il segreto*, 2014 by cyop&kaf (David di Donatello - Best Documentary Nomination | Cinéma du Réel - First Film and Special Mention Youth Jury | Pravo Ljudski Film Festival, Sarajevo - Extra Muros Prize | DocLisboa - Special Mention | Fronteira International Festival, Brazil - Jury Prize | Torino Film Festival - Special Mention of the Jury | Bellaria Film Festival - Casa Rossa Doc Prize); *Le cose belle*, 2013 by Agostino Ferrente and Giovanni Piperno (Nastri d'Argento - Best Docufilm | Doc/it Professional Award - Best Italian Documentary | Salina DocFest - First Prize | MedFilm Festival - Special Mention | Festival Internazionale Cinema Mediterraneo, Tétouan - Prix Azzeddine Meddour | Annecy Cinémaltaien - Prix giuria giovani); *Pagani*, 2016 by Elisa Flaminia Inno (Cinéma du Réel | Filmmaker Festival | Terre di Cinema | Lovers Film Festival); *MalaMènti*, 2017 by Francesco Di Leva (Settimana della Critica di Venezia and Nastro d'Argento); *Aperti al pubblico*, 2017 by Silvia Bellotti (Jean Rouch International Festival - Grand Prix Nanook | Visioni Italiane, Bologna - Best Documentary | Dok Leipzig - Honourable Mention); *Non può essere sempre estate*, 2018 directed by Margherita Panizon and Sabrina Iannucci (Extra Doc Festival - Biblioteche di Roma Prize | Annecy Cinéma Italien); *Rose Stone Star*, 2019 directed by Marcello Sannino (IFFR Rotterdam | Giffoni Film Festival | Pesaro Film Festival | Matera Film Festival - Best Film and Best Actress Ivana Lotito | Annecy Cinéma Italien | Carbonia Film Festival | Villerupt Italian Film Festival | Braunschweig International Film Festival | Wiesbadener Kino festival); *Ponticelli Terra Buona*, 2020 (Visioni dal mondo | Laceno D'Oro-Passo del pubblico | Corto Dorico Film Festival); *Agalma*, 2020 by Dorian Monaco (Venice Days) | San Diego Film Festival | PriMed - International Festival of Mediterranean Documentary film and reportage | Amiens Archaeology Film Festival); *L'Armée Rouge* 2020 by Luca Ciriello (Festival dei Popoli - Laceno D'Oro International Film Festival | FICNC - Cotonou International Digital Cinema Festival | African, Asian and Latin American Film Festival), *Lievito*, 2021, by cyop&kaf (39 TFF), *30 anni di Cinema a Ponticelli*, 2022, by Isabella Mari (18 Biografilm | Modena Via Emilia doc fest), *The Last Days of Humanity*, 2022, by Enrico Ghezzi and Alessandro Gagliardo, co-production; *The Red Mayor*, 2022, by Alessandro Scippa (40 TFF | 47. Laceno D'oro). The company also promotes a wide-ranging and continuous activity, connecting education, training, and cultural promotion through themed film festivals, among them: "*Venezia a Napoli. Il cinema esteso*" since 2011, *Astradoc* since 2009 - *Viaggio nel cinema del reale* with Arci Movie, *Europa Cinema al femminile* and *Il cinema del pensiero* since 2018.