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Tutti realizzati dal 2012 in poi, i film della rassegna offrono un panorama piuttosto variegato, spaziando da opere più classicamente di genere a film in cui lo spunto thrilling o fantastico funge, in ...

In a world that tends to homelocate, thus becoming, in every aspect of our lives, grey, flat and uniform, so creating the world of universal similarity (including language), does it still make sense today to talk about vernacular theatre? Tackling such a question implies uncovering the reasons for the disappearance of the many regional theatres that were present in Italy in the nineteenth century. There is no doubt that first the unification of the country in 1861, and then the language policies of fascism in the '30s were the final nails in the coffin for local theatres. It is also true, however, that what really determined their downsizing was the progressive loss of connection with their own environment. If we give an essentially superficial interpretation to the adjective "vernacular", and in a play we see a canovaccio (plot) that the local star uses as a vehicle to show his talent through a series of modest mannerisms, then "vernacular" implies the death certificate of this type of theatre (once the star dies, his alleged dramaturgy dies with him and his mannerisms). On the contrary, if we identify in this adjective the theatre's healthy attempt to develop a local, social and cultural analysis of its environment, it opens a whole new meaning and acquires a perspective that a national theatre can never aspire to. This is the case of Neapolitan theatre. It managed to survive and thrive, producing plays that were capable of critically describing modern and contemporary reality. Neapolitan playwrights forcefully proclaimed their roots as a primary source for their work. The city, in fact, became a direct expression of that cultural microcosm which provided them with the living flesh of their plots.

Lo sviluppo locale di una comunità e di un territorio non si realizza solo per effetto della acquisizione e della concentrazione delle risorse economiche per sostenere e alimentare un macro sistema di Welfare, ma anche e soprattutto per ampliare le possibilità per una comunità di accedere a più diffuse opportunità di Wellbeing. Al centro ci sta, quindi, il "sentirsi bene" della persona, che amplia e potenzia le sue relazioni, intensifica la sua comunicazione con la comunità in cui si riconosce, orienta e in un certo senso adatta e specializza le sue abilità che gli consentono di partecipare ai sistemi strumentali della vita sociale, che vanno dalla produzione di beni e servizi alla produzione di loisir. Diviene di conseguenza centrale una nozione di "sviluppo locale" in cui i sistemi di relazioni intersoggettive, la reciprocità delle prestazioni incentrate sui bisogni e non sullo scambio, la conoscenza acquisita attraverso i percorsi della istruzione e della formazione, la comunicazione mediata non solo dai beni strumentali ma anche da simboli e riti, divengono fattori essenziali di empowerment delle dinamiche della inclusione e della integrazione sociale. Lo sviluppo locale consente la individuazione delle aree di vulnerabilità e di decomposizione del tessuto sociale, e al tempo stesso i fattori culturali, relazionali, anche simbolici che facilitano ed accelerano la integrazione di soggetti a rischio di marginalità e di esclusione sociale. Everardo Minardi Docente di sociologia dello sviluppo presso la Università di Teramo, coordinatore del PHD Course in Sociology of Regionale and Local Development, con la Università di Zadar (Croatia) Nico Bortoletto Docente di metodologia e tecniche della ricerca sociale, presso la Università di Teramo, docente presso PHD Course in Sociology of Regionale and Local Development, con la Università di Zadar (Croatia)

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