

Resist Covid-19: Innovation, intellectual property, and public education. A look from the perspective of four film clubs in the city of Barranquilla

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ABSTRACT

The purpose of this article is to explore the dynamics of the film clubs of the city of Barranquilla under the lens of innovation and intellectual property awareness in the framework of the Covid 19 pandemic. It's a response to the lack of literature on film clubs in Barranquilla and the Colombian Caribbean despite the significant number of private initiatives that operate in this City and that have the interest of bringing together and to educate an audience with and about film and the audiovisual world.

The present study attempts to provide an answer to how the Pandemic affected these public training spaces and how they have innovated, and incorporated a wider understanding of copyrights, intellectual property, royalties, among other aspects to continue operating in the midst of this contingency. To identify the subjects of potential interest for our research, we used a snowball sampling strategy to gather the sample of four film Clubs in Barranquilla, whose members, and organizers were interviewed. It was essential to know the demographics of film club members and organizers and the circumstances under which they joined. Likewise, how the film club works, the operating time, audience, and origin, to have a reference point with which we can compare in the future and how organizers and their spaces found a way to adapt to quarantine and the mandatory isolation amid covid-19 Pandemic.

Finally, this research helped us to conclude that the Covid-19 pandemic has been a crucial factor in incorporating innovations in the formation processes of audiences related to cinema and audiovisuals, and with this, making the transition to the use and appropriation of new technologies and practices in the city's film clubs with the tendency to maintain, beyond the pandemic, some of the changes applied, including blended approaches to this public's training method. Further investigation is necessary on these issues considering the process of creating and sustaining spaces and opportunities for the promotion of cultural diversity and the formation of audiences as proposed by the Colombian state through its public policies.

Key Word: Cinema Club, Film Club, Innovation, Copyright, Intellectual Property and Covid - 19.

INTRODUCTION

Since the invention of the Lumiere brothers' cinematograph more than 140 years ago and the premonitory message projected about their role to conquer the world (Allan, 2008), cinema has come a long way in which audiovisual language

has done nothing but evolve and transform along with the capacity of its viewers to understand it (Shochat and Stam, 1985). This media has penetrated into all aspects of cultural discussion and social life (Eyzell, 2017), therefore, it should not surprise us that it is used as a

pedagogical or public education strategy (Chambers, 2018), since this is not more than the natural path of what, as Carlos Saura mentioned in a testimony collected by Laurari (2012): “Cinema is total art (...) It is an extraordinary experience that brings together everything I like: music, the colors, the interpretation”.

However, we fall short if we assume that since it is a comprehensive medium that brings together the rest of traditional artistic experiences (Canudo, 1911), it must be, in itself, valid as a pedagogical strategy and for the formation of audiences. An in-depth analysis of the problem leads us to visions such as those of (Barbero, 1995, p. 75) that shows us that screens “are an anthropological phenomenon, they are a cultural phenomenon through which people, many people, each time more people, live the constitution of the meaning of their life”. Therefore, it is necessary to conceive them considering their influence on social life and to understand from there the possibilities offered to us to train and educate. Not in vain the cinema is considered a very powerful tool to discover history, arts, politics, the world, and find new ways of recognizing reality. In it, multiple experiences, visions, and experiences converge, we are allowed to approach previously unknown spaces, to discover that there is no other artistic experience that allows us to relate from so many angles to the truths and realities that the world has to offer.

The foregoing allows us to consider cinema as a pedagogical tool that works for areas as diverse as the teaching of social sciences and economics (Martínez, 2014), even for areas linked to civic competences and school coexistence (Sell Trujillo, 2014) and as a tool for training audiences (Broitman, 2018); It is in this last frame that this research focuses; particularly, from the case of the film clubs, understanding them not only as independent exhibition spaces whose practice is based on cinephilia, but as alternative scenarios of cultural value, and as didactic tools capable of promoting the development of critical thinking, as well as a strategy critical audience training (Sabana Vega, 2017).

Likewise, as part of the process of identifying the dynamics of film clubs as alternative vehicles, mostly independent, to achieve the dissemination of a cultural product, such as

cinema (Luengo Cruz, 2011), it is necessary to address the importance of copyright and intellectual property rights that surround these spaces where films are made available and publicly communicated (Vega, 2010) in physical and virtual environments; For this, we will make reflections as we go into the investigation and systematization of the results produced by the instruments applied within the framework of this project.

THE FILM CLUBS IN “LA ARENOSA”.

Before analyzing the ways in which film clubs lend themselves to innovation, it is essential to understand the need to clarify the context of film clubs and try to define the concept of film clubs. We will review their influence and interest from the point of view of culture and cultural training, since the considerations we make about these spaces are framed in their value as a tool and pedagogical strategy for educating audiences, which can be considered as an exercise of identity in which the viewer participates in a free dynamic, which without being or belonging to a particular discipline, can, through this, develop the necessary skills to face the giant screen as a media institution (Angulo, 2013). These competences are a matter that it is necessary to deal with, today more than ever, in the current world context that needs informed and responsible citizens (Gasca-Pliego, 2011) capable of facing the media critically and informed; thus, the debates and discussions that originate in the film clubs, in the face of the challenges that reality presents us, serve as an excuse to transcend knowledge (Carrillo-Linares, 2016).

The cinema forums and film clubs in the city of Barranquilla have become a space for reflection and growth around cinema and, in general, culture (Centro Cultural Cayena, 2019). These scenarios have been living with the Barranquilla audience for more than 30 years (Cinemateca del Caribe, 2017), there have been several generations of filmmakers, audiovisual producers, scriptwriters, journalists, moviegoers, and fans of the world of culture (Cueto D., 2014). Thus, it can be affirmed that, since 1956, when Álvaro Cepeda Samudio founded one in the city, film clubs have been an important part of the panorama and of the cultural institutions of our city (Medina, 2008).

The difficulty that a researcher may encounter when looking for texts, books, research products and scientific articles that give a preview of the status, advance or progress of the proposals and alternative cultural expressions of the city of Barranquilla causes some curiosity, this finding is more interesting to the extent in which, when making a sweep of the recent historical evolution of this municipality, it is observed that in November 2020 the city was awarded the prize for "Destination of Leading Cultural City" in the World Travel Awards 2020 (El Heraldo, 2020) and even more, when the city's Carnival continues to be recognized as one of the best in the world and as an intangible heritage of humanity.

There is, however, a stronger contrast, for example, that of the awards and recognitions that a city has received for its cultural relevance while its only public theater has been closed for four years and the estimates of the Banco de la República than a year ago indicated that it could take more four years to return to work (Zona Cero, 2019) while today, ahead of the year 2021, the recovery process has not yet begun (Caracol, 2020). In the same sense, when we look for information about the city's cinemas forums and film clubs, we must refer to very vague information or directly to the history of the city's autochthonous film festivals that have emerged in the last two decades. We start with the appearance of the International Short Film Festival Cine a la Calle in 2001 (FICICA, 2020) until the birth in 2013 and subsequent disappearance of the Barranquilla International Film Festival in 2019 after a sixth edition full of controversy (El Universal, 2019). One could speak of other festivals that have made a sporadic presence or that have taken Barranquilla as a satellite city at a certain time, but this would be the subject of another investigation, meanwhile we will focus on the film clubs of the city and today without losing sight of given the need to investigate, scrutinize and recover its history.

It is worth highlighting the position of the "Sociedad de Gestion Colectiva del Audiovisual en Colombia" - EGEDA facing the cinema forums and cinema clubs, and that, protected by Law 23 of 1982 or copyright law, obliges film clubs to make payments for concepts of patrimonial or commercial rights (DNDA, 2015)

for which some of these pedagogical and training spaces for the public have seen the need to stop the activities, since, if the respective permits and payment of rights are not available, it is infringed the law and unethical acts are committed, which is why these occasional appearances are generated. On the other hand, those spaces that have been maintained before the COVID-19 pandemic in the projections and training forums, has been because they have different approaches, they project films in the public domain, creative commons type content or manage the permits that it requires the law.

Faced with this situation and the lack of data, aware of the importance of accounting for the state of affairs of film clubs in this very particular moment in which we live, it is necessary to recognize and document how the pandemic and the subsequent public health crisis have affected the way in the one that the meetings or sessions of the film clubs are executed and held while we seek to get closer to the possibility of knowing how these public training platforms work.

However, we are interested in understanding how film clubs have adapted to this reality, if they have innovated, if they have changed and finally understand the impact that this change could have on their future in terms of the use of information, acts of public communication of material protected by copyright law and the safeguarding of their own content that they are generating with their passage to virtuality and that is now being available to the user on the different platforms. Thus, "in the digital world the same rules and rights apply as in the analog world" (Barreto and Varón 2012), which is why the ethical duty of the managers of cinema forums and cinema clubs for the protection and respect for intellectual property.

We are faced with a panorama that has forced us to rethink the way we communicate and the way we work, since they are precisely the dynamics of communication typical of film clubs, spaces where direct interaction with others and the possibility of see cinema in spaces designated for this purpose, which they turn into a task that could present difficulties in adapting to virtuality and remoteness. There are doubts that arise regarding the implementation, evolution, and reconstruction of these spaces in the current scenario and we hope that this article provides

some light on this process that has been carried out in Barranquilla and allows us to learn from mistakes, changes, challenges, perspectives, and successes evidenced here.

PEDAGOGY BEFORE THE CURTAIN.

Using keywords "film clubs, Cinema forums, Barranquilla, Covid" to carry out a review of the literature available through academic databases, it was possible to verify that the research on film clubs in Barranquilla seems to be little or non-existent. Likewise, no published material was found that addresses the issue of film clubs that have been affected by the pandemic, much less how they have reacted. Therefore, this study is preponderant to shed light on the Barranquilla case, about the way in which these public training spaces have been adapted to the new realities.

Given the circumstances, it was imperative to build an instrument to understand how the processes occur that have allowed these spaces to continue to exist; the instrument seeks to answer two fundamental questions. The first is, how has the pandemic affected these public educating spaces? The second is, how have they innovated to continue operating during this contingency? In addition to a third question, what kind of ethical and legal decisions do film clubs make for the management of copyright? We consider this research as auxiliary and transversal to the investigation (Sánchez Puentes, 2014) since it guides our process in the transition that may occur from the physical to the digital caused by the pandemic.

METHODOLOGY

To achieve the task, it was essential to listen to the main actors involved in the various spaces for audiences' education through cinema in the city. Voices like that of Moisés Busigó, the person behind the Film Club of the French Alliance; Rubén Darío Mejía, cultural manager and director of the Ay Macondo Film Club; Kathy Liñán who directs the Film Club of the Universidad Libre and Luís Mendoza of the film club "Pánico; they were key to this research process that sought to provide reflections and answers to the guiding questions.

To know and identify these subjects of potential interest for our research, we used a sampling strategy in snowball (Alperín, 2014) to find them; For this reason, we became aware of the close contacts, the existing social networks and we sent messages, emails and made calls to specify our participants. From that process we chose the four film clubs and their representatives to be part of this research.

In relation to the design of the instrument, it was clear that we wanted to use the semi-structured interview (Sánchez Silva, 2005) to allow us to approach with specific questions and defined thematic axes without losing the possibility of obtaining open and free answers from people. We well assume that they know the area in which they operate, also taking into account that our interest is in knowing the innovation strategies behind these spaces and their creators, we decided to choose some thematic axes that would allow us to answer the questions around this question. The 'Microsoft forms' platform was used to capture the design of our form in which, through 23 questions, we want to answer six fundamental questions, the first responds to the need to know the profile of the film club members and organizers of these training spaces; their age, gender, the time they have been with the film club, if they were the founders of the space and the circumstances by which they entered them.

The second point we wanted to answer corresponds to the need to know how the film club works, its age, audience and origin in order to have a point of reference with which we could compare in the future; consequently, the third point we wanted to answer and the center of the discussion was on the ways that the organizers found and their spaces to adapt to the quarantine, in addition to the mandatory isolation that it brought with it, also contemplating the possibility that, in any case, there were no signs of innovation.

The fourth point consisted of knowing the positive and negative perceptions and experiences that have arisen thanks to this contingency, as well as the way in which these would impact the future of the film clubs. Finally, we wanted to know the way in which these spaces are financed, scrutinize through the

documentary evidence and the results of the instruments applied the decisions on intellectual property, the management of copyright and the ethical standards in the transition from the analogue (physical) to the virtual (online), as well as asking ourselves how these cultural and pedagogical spaces have been transformed or if they have done so given the very particular circumstances that were lived in the country.

We also consider it relevant to mention again and highlight that all the interviews were conducted remotely since the very circumstances of the pandemic made it necessary to seek safe mechanisms to collect the information, in accordance with the trends that emerged during the social isolation in which the research subscribes to the tele production, telepresence and tele consumption processes (Kreis and Gastaminza 2020).

Access link to the form:

<https://forms.office.com/Pages/ResponsePage.aspx?id=zuUHBZUPqkmr3skNze29EuPQds0mNdpOkvSAJataAHVURDVLUEpTWVJSSERVTjBMSTZJMTg3Q1pPUy4u>

FILM CLUBS AND THEIR DIRECTORS.

Film club “Unilibrista” - Kathy Liñán.

We start with one of the youngest film clubs in the group, which is the Film Club “Unilibrista” (Universidad Libre in Barranquilla), and it is also that of the youngest coordinator, as well as being the only one that is run by a woman. We are talking about Kathy Liñán, a lawyer from this same university and with more than five years working with different film festivals.

Liñán proposes that the film club is an academic strategy focused on forming new audiences through audiovisuals and promoting entertaining and educational cultural and academic spaces with the community of students, teachers, administrators and university graduates, giving rise to a space where they try to reach to a definitely varied public, taking into account that it aims to reach an audience that comes, in one way or another, from the university spaces, although the space is relatively new since it was founded last year, it was Kathy, its coordinator, who made the

proposal and who has been in charge of the project since its constitution, she has continued in it since then, mobilizing the cinema club towards virtuality now that conditions have changed since it has been the only viable mechanism to continue operating.

Since its foundation, at no time has it crossed Kathy's head to end the strategy of the Unilibrista film club, on the contrary, in virtuality and remoteness, new opportunities have appeared to connect with students from the Universidad Libre and from other parts of the world. It is not surprising then that the average cinema club audience has increased by more than fifty percent since the pandemic began, going from an audience that fluctuated between 10, 15 people and now has moved upwards maintaining a solid 20 to 40 weekly attendees (Liñán, 2020).

In any case, not everything has been positive, given the circumstances, the traditional communication channels within the campus were in disuse and the need to create more and more content on digital platforms together with what he considers is a more dispersed attention among the attendees, they are configured as challenges for the realization of the project; from the planning stage, new networks and spaces for interaction have been created, such as a mailing list with the latest news from the cinema club and a WhatsApp group to keep in touch; However, in the general balance of things it seems that the virtual sessions are here to stay as they could indicate that this meeting methodology will be maintained.

Now, in this sense, it must be based on the understanding that these sessions are subject to the regulation of moral or commercial rights, among which, in addition to those mentioned in this project, also those of reproduction since in a certain way, the work is reproduced on multiple platforms, unauthorized copies of the fragments or the total could be created (Liang, 2020) in addition to the transformation right executed by the Internet community associated with the film clubs, since the formats of movies are set for online broadcast.

However, it was not with the advent of the pandemic that the regulations for audiovisual and cinematographic material circulating on the Internet arose, on the contrary, these regulations

have been officially known since 1996 when the World Intellectual Property Organization, WIPO; declares the Internet treaty (Barreto and Varón 2012) in which the procedures are dictated for the use of phonograms, images, audiovisual files, among others present in virtual environments.

“Sábados de cine” in “Ay Macondo” - Rubén Darío Mejía.

We went from the youngest coordinator to the oldest coordinator, Rubén Darío Mejía, 64 years old and working with culture for a lifetime. He is in charge of the "Sábados de Cine" at the “Ay Macondo” Foundation, a cultural space dedicated to theater and, in general, to the performing arts, as well as being a traditional place for people belonging to different cultural movements of the city to meet. , for this reason it is normal to find out that the public of these Cinema forums also comes (in the words of their coordinator) from the theater and cultural spaces and that this directly affects the topics that are dealt with, this being an audience among which they are youth and adults of all age ranges.

A curious but important detail for what concerns us is that this is one of the youngest of the film clubs and in this particular case it was the circumstances of the pandemic that finally gave rise to its creation because although Darío Moreu (Director of the Casa Moreu Project and the Ay Macondo Foundation) and Rubén Darío Mejía had previously spoken on several occasions about the possibility of creating a space to talk and share about cinema, it was not until circumstances called the cultural sectors to look for new ways to reach their audiences that the eagerness to materialize this project occurred, it was then the quarantine the determining factor to finally give shape to this proposal that today is considered by Rubén as a success with a view to strengthening and continuing to grow In the virtual environment, definitely, thanks to the Pandemic (and the will of its makers) today there is this film club that aims to continue with the space even when the physical rooms can be opened and where they hope to build “A network of worldwide reach with an active presence from other places and continents” (Mejía, 2020).

Although some film clubs today undergo a kind of metamorphosis, where that inherent sense of a discussion forum that is its own takes place on social networks, it seems that the conversation that is generated around the film matters more than the narration itself that we bring the film, this as a solution to the obstacles to broadcast the complete cinematographic pieces in the same space. Then diverse proposals arise, among them the one to previously recommend the movies on paid, free, or private streaming platforms.

These circumstances are so particular for which there are no statistics than the current ones on the operation of a space that in any case has an audience that revolves around twenty participants per session; It is difficult to project statistics or estimates into the past since this training space was founded just 4 months ago.

“Cinerama”. Film club of the French Alliance - Moisés Busigó

On the other hand, we have the film club of the French Alliance of Barranquilla, called “Cinerama” film club. It was founded more than 25 years ago (Busigó, 2020) with the intention of promoting French culture through cinematography in the city, its coordinator, Moisés Busigó affirms that he came to this space 6 years ago with the intention of forming an audience with criteria, focusing these efforts mainly on the young audience that it considers, has great potential for this training process. Moisés affirms that there is an urgent need to share knowledge and he does not find a better way to do it if not through the tools, formulas, and proposals that cinema as art provides to enrich us, also evidencing an interest in using cinema as a tool of training and human development (Busigó, 2020).

The French Alliance film club was able to adapt to the pandemic, operating virtually from the beginning of the pandemic and with little mishap. Moisés affirms that for now there is no particular interest in operating in person again soon. The security of Moisés not to continue with the face-to-face work of the film club contrasts with what he recognizes, has been the great challenge of carrying out this activity of training audiences through virtuality; logistics was the first major obstacle he encountered, since he did not have a stable internet connection

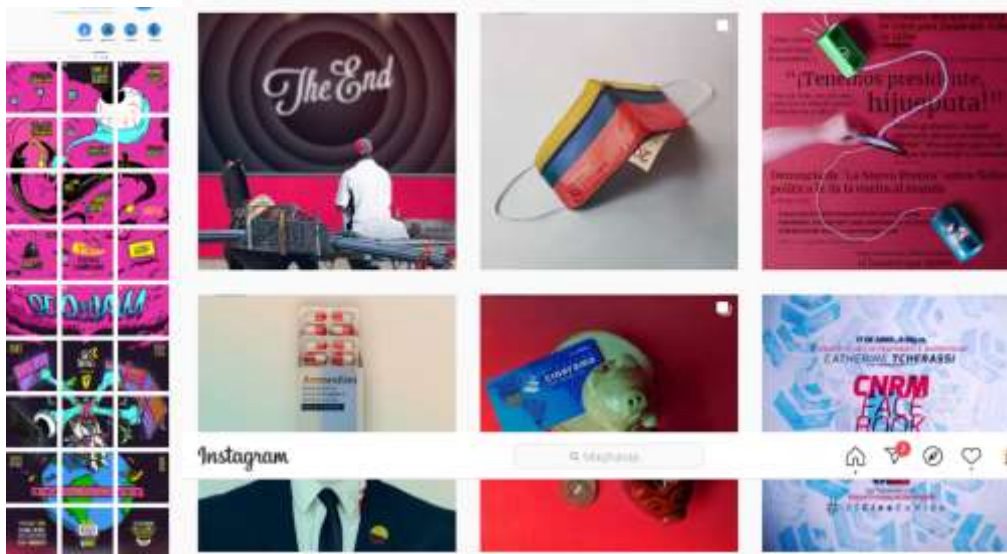
and therefore, it was difficult for him to create and share content for social networks, these being fundamental for the success of a digital dissemination strategy.

However, these circumstances and obstacles seem to have convulsed in some experiences that have allowed him to find new ways of doing film clubs because, taking stock of the consequences of this pandemic on film clubs, "everything has been positive" and has allowed him to focus on

once underestimated spaces. the virtual; where they have overturned the entire process of promotion, creation, and dissemination of content, which has allowed them to explore new digital tools. Faced with the challenges of virtuality, for Moisés the greatest innovation has not been the platforms, nor digital tools necessary for virtuality and remoteness since these already existed, but the very fact that has motivated their use, the need to make a transition from public training spaces to these spaces.



Linktree of different films on display at El Cinema club



Creative content design for social media.

Film Club "Pánico" - Luís Mendoza.

Luís Mendoza is thirty-three years old and for 4 years he has directed the film club "Pánico", a proposal that was born from the possibility that the space of the rock bar "Clandestino" offered and the desire of three young people to project classic horror films, from here arises the name, "panic". A friend had the idea and there we were integrated. Each would have a job within the project; Héctor Romero along with Giancarlo Lobatón curated the films to be screened, Dustin

Domínguez was in charge of downloading the film, setting the projector and making a promotional image, Clos Gómez made the presentation of the film and then some notes as a conclusion or reflection and finally my person who would be in charge of social networks and who sometimes made a presentation and sometimes supported the curatorship (Mendoza, 2020). The terror never ran out, but the space in its evolution found in contemporary and alternative cinema the material to keep alive the

project that began with just three recurring assistants (6 with the three organizers) and that before the pandemic managed between twenty-five and thirty attendees, all young.

Thus, they went from the “Clandestino” rock bar (today called “La Bodega”) to Fierabrás in Barranquilla’s downtown, another rock bar, but characterized by its offer of craft beers and alternative music where they maintained a flow of public and movement on social networks until the Covid 19 pandemic. In Colombia, mandatory isolation was decreed on Tuesday, March 24, 2020, and from that day on, the Panic film club made a hiatus; In this way, after four years of uninterrupted operation, the film club “Pánico” made a stop from which they have not yet returned completely because although they still keep the activity and the humor alive

through social networks, its operation depends on the bars being able to open and operate fully and, in them, a door is reopened so that it is feasible to make the screenings in the same or another space willing to host the cinema club. Meanwhile, when there is still no place to place the projector or the safety of an audience that goes to see movies and consume, its founders consider that there is no possibility of returning, especially considering that the biosecurity regulations or like Luis himself He concluded "the public and the projection of films do a movie club, at this moment we do not comply with either of the two."

General characterization of the selected cinema clubs

Coordinator	Ruben Dario Mejía S.	Moisés Busigó Fuentes	Kathy Liñan	Luis Mendoza
Age	64	35	24	33
Gender	Male	Male	Female	Male
Cinema club Name	Cinema Saturdays, Casa Moreu	Cinema club Cinerama	Cinema club Unilibrista	Panic Cinema Club
Time in charge of the Cinema club	Three months	Six years	One year	Four years
The active time of the Cinema club	Three months	25 years	One year	Four years

RESEARCH FINDINGS.

The film club scene in the city of Barranquilla has proven to be not very diverse. In the search to know the different spaces for public training available in the city, we have come to conclude that they work in an atomized way and to a large extent attending to the particular interests of each one, this can be evidenced by analyzing the results and realizing that the majority of forum filmmakers do not know each other; We even observe that among the different projects only stands out the name of Moisés Busigó, coordinator of the Film Club of the French Alliance; this could be due to a promotional work directed, to the institutional umbrella provided by the Alliance, also to the variety in

its programming and, to the different projects that have been generated from its proposal to train audiences.

Adding to the above, from the relationship that film clubs have as institutions concerned with forming diverse audiences, aware and with general knowledge in culture; This link with films is presented by accepting these as "common narrative pedagogical tools, considered key instruments in the emotional education of our time" (Pérez, Díez and Casas 2017), thus being the cinema forum the great inspiring and triggering of a necessary fragment of the culture of cities.

Along the same lines, returning to an analysis of the data obtained, two trends are evident. The first is that most of the coordinators of these public training spaces belong to the male gender (a trend that only aims to become more marked according to previous inquiries about these spaces), and that could be the subject of further investigation, regarding the gender-based dynamics in the film club scenes. The second goes towards the type of public to which that cinema forums are directed, and three of the four coordinators affirmed that they are directed to a varied audience. Curiously, the only filmmaker who claimed not to direct his space to a varied audience is the coordinator of the Panic cinema club, the only one of the public training spaces that shows that it has temporarily ceased operations due to the pandemic.

The ages of the filmmakers vary between 24 and 64 years, while the themes, as well as the types of events developed by them are very different and show a panorama, which although it is quite narrow, also evidence that there are Publics interested in approaching the cinema from different perspectives in this environment, something to take into account in a city with one million two hundred thousand inhabitants such as Barranquilla (Departamento Administrativo Nacional de Estadística, Dane, 2018), which is constantly growing (Fundación para el Desarrollo del Caribe, Fundesarrollo, n.d) and with a lack of cultural spaces. Given this, film clubs are presented not only as an interesting alternative within the panorama of cultural proposals but also potentially as a particularly interesting training and learning experience.

The current circumstances have presented several challenges for film clubs, the most common being the logistical problem that involves having to be connected to the internet based on the fact that the electricity service continues to present instabilities and fluidity problems in an atypical way in the city (Passo, 2019) to this we must add that the circumstances largely took them by surprise and also taking into account that the amount of content that has been generated on digital platforms ends up dispersing the attention of the audiences.

Faced with this reality, from the different strategies for the formation of audiences, the need to function from virtuality and remoteness has been raised, where today both the Film club

“Cinerama”, the “Unilibrista” film club and the Ay Macondo film club continue to operate; the latter consolidated amid the pandemic and almost thanks to it (Mejía, 2020). It is important to mention that the public balances despite everything are not negative, because between the two film clubs that existed since before the advent of this pandemic and that continue to operate, the public has increased and not decreased.

Given the information above, it is not a surprise that there is a desire on the part of the interviewed actors to maintain virtuality and remoteness as a key element within the dynamics of their respective film clubs in the future, even though this period of pandemic has already ended. Nor is it a surprise then that, except in the case of the “Pánico” film club, the experience with the remote has been mostly positive, since while in the Ay Macondo film club it finally allowed the project to be consolidated, for the other two film clubs it has allowed efforts to be directed towards exploration of virtual tools, content creation and promotion beyond the borders and physical limitations of a space that takes place in person.

Just to the extent of pointing out the growing importance of managing the contents that guarantees an optimal function in virtual environments giving that sense of private space to the cinema, a characteristic that was not present before the COVID-19 pandemic. "The coronavirus has pushed life into the private domain, we are witnessing the growing containment of cinema within the private sphere" (Türe and Diken 2020), let us remember that cinema was born and established as a media for the masses; likewise, culture has not escaped this situation, remember the activities of museums during social isolation and other cultural activities that took advantage over other disciplines and sectors that were forced to stop completely, given the nature of the museum. entertainment, art, and information that find innovative techniques for adaptation to the digital and / or virtual system where platforms are the first ally.

In this vein, the main innovation recognized in the city's film clubs has been the movement itself towards virtuality, remoteness and digital, where voice-to-speech and posters have been replaced by WhatsApp groups, mass emails and

a greater diffusion on social networks (Liñán, 2020) along with the change of projection rooms, projectors and chairs for a list of films, the use of storage services to share files and a microphone or camera in a computer with internet connection for film club members and participants.

Another highlight is the possibility of having guests from other parts of the world, other geographic latitudes, and continents (Mejía, 2020), which has allowed meeting directors and filmmakers through digital platforms (Busigó, 2020). That with time and increasingly crowded agendas and away from the screen it is more difficult to count on their participation in these spaces (Liñán, 2020), however in all the testimonies the hope of continuing to have a guest program in future remains present interactions. The existence of other factors that can affect the insertion of innovative elements in the city's film clubs is recognized, such as, for example, the possibility of seeing more cinematographic works at home under current circumstances (Mejía, 2020) and of better preparing to propose alternative ways that

innovate digitally, but that requires further investigation.

Finally, it should be noted that in the factor linked to the ways in which film clubs are sustained, their sources of financing and other aspects related to the economy, no major changes could be evidenced after the pandemic. In general, it can be observed that, since they are private initiative projects, the resources come from their own members, but that from a more structured organizational perspective or statistical data that account for prospecting strategies, the information is also scarce, and the interviewees, for the most part they could not give exact figures of the costs associated with the operation of the film club. A matter that, within the framework of this approach and research, we alert with concern since innovations and the move to virtual deserve budget planning for the guarantee and payment of copyright, among other central aspects.

Characteristics of film clubs in Barranquilla before and after the advent of the Covid-19 Pandemic.

Before	Then
Mostly face-to-face spaces and social networks to support events	Virtual spaces through platforms that allow transmission and interaction seeking to maintain advantages of the presence
Movies downloaded considering or not the elements related to copyright and intellectual property. DVD's, USB (challenging formats)	Based on collaborations with local productions available on digital platforms (Vimeo, YouTube) and on public subscription services
Audiences below 20 people on average	The average shows to be more than 20 attendees, but the sample is relatively small
There was no prospect of moving to virtuality and remoteness	The virtual and the remote have raised an attractive alternative for cultural managers who wish to continue working from these settings
The correct functioning of the film clubs' real-time communication spaces did not depend on the use of ICTs.	Tics are essential to be able to carry out the activities of the film clubs during this stage.
Having guests was not common in these spaces for economic and logistical reasons	The possibilities of interconnection and instantaneity that digital platforms allow us to access have allowed us to bring high-profile guests into the world of the seventh art, making these spaces more dynamic.

STUDY LIMITATIONS.

It is necessary to emphasize that this is a case of study, therefore the sample selected for the study should not be considered as a representative sample that accounts for the universe that defines the film clubs of the city of Barranquilla and much less the Caribbean or Colombia, this being a multicultural country full of diverse and very different realities between the different regions (González, 2016) Nor should the findings of this study be considered as a last word regarding the reality of these public training spaces; The findings presented here are intended to be a reference for the construction of a criterion, a collective look at a particular topic that is change and innovation in a sample of film clubs in the city of Barranquilla, which in any case should be expanded and studied in depth. in future research.

CONCLUSIONS

First, we believe that it is essential to recognize that film clubs in the city of Barranquilla are a research topic that has not been treated with due rigor. On the other hand, this study is only a preliminary, exploratory approach to this problem that requires even more time, dedication, and work. Given these circumstances, it is also important, starting from the particular to the general, to recognize the importance of talking about culture and more specifically about cultural expressions other than carnival in the city of Barranquilla, especially from the rigor of academic studies and with supports. that go beyond the press.

The philosopher Johan Huizinga said that if we want to preserve culture it is imperative to continue creating it, to this phrase we boldly add that if we want to continue creating culture it is important to recognize ourselves in it and finally recognize the culture that we have created. Therefore, we consider that the protagonists of this research deserve to be especially recognized for the contribution they are giving to the construction of culture in the city, in addition to recognizing the value of the innovation that they have brought from their training spaces for the development of culture in the city; It is worth noting that there is no registered interest among

the interviewed club filmmakers to leave the remote completely and, on the contrary, there is evidence of a desire to maintain elements and interactions from this to find ways to integrate it into the routine dynamics of these spaces when it becomes to the expected normality, these findings are consistent with those found in other areas such as formal education (Gyimah, 2020) and that allow us to glimpse positive consequences after the passage of this pandemic that should be addressed in subsequent studies.

In addition, it is relevant to consider the possibility of expanding this study in the future and with updated information that accounts for the evolution of these spaces in a post-pandemic period and that allows contrasting the desires and aspirations mentioned now with the tangible reality of that future that is wait as close. That is why our final invitation is not only to attend and be part of these spaces but to do an active work of research and analysis on the various forms of cultural creation and training in the Colombian Caribbean, which are much more diverse than what the panorama of articles and academic, press and professional publications of all levels gathers.

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