



Erasmus+



RE.Sto.Re

**REcognition of the Social Theatre Operator
as a professional to tackle the Risk of
social Exclusion**

Newsletter N.9 - DECEMBER 2021

Partner organisation

Oltre Le Parole Onlus (Italy)
Comunità San Patrignano (Italy)
Smashing Times International Centre for the
Arts & Equality (Ireland)
ProSoc Association (Slovenia)
Bielskie Stowarzyszenie Artystyczne Teatr Grodzki (Poland)
PELE Associacao Social e Cultural (Portugal)
Magenta Consultoria Projects (Spain)

Associated partners

Università Roma Tre (Italy)
Assoc. San Patrignano Scuola e
Formazione (Italy)
Associazione DireFareCambiare (Italy)

Courses for “Social Theatre Operators” continue in Poland, Portugal and Ireland. In Italy, in Rome, the partners “Oltre le Parole onlus” and “San Patrignano” worked in November on the theme “From the interactive workshop “Riflessi” to Theatre in Community. Genesis of a recovery of the self through art”.



Re.Sto.Re. PILOT COURSES HALFWAY THROUGH IN POLAND



The Bielsko Artistic Association Grodzki Theatre has been running on-line pilot courses since September 13th. The participants got involved in workshop activities tackling many different creative areas. The following are examples of exercises and techniques proposed so far, with a view to facilitate social integration of vulnerable adults.

BODY AND VOICE. Listen to the piece of music. Find the basic rhythmical module and “translate” it into a movement. Search for ge-

stures which express musical accents in the best way. Create a five-element structure of a theatrical act. The main aim of this exercise is to show participants the importance of structure in every theatrical performance (and in life generally) and the inspiring role of music in the process of creating stage movement.

THEATRICAL SCENARIO. Give a working title to your play. Decide about the main hero/heroine (gender, age) and about place and time of action. Focus on the emotions you would like the audience to experience. Think about the main message you want to convey: what do you want to tell to the others through your story? This exercise serves as introduction to the work of a playwright. It shows that a theatrical story can be developed by everyone from scratch.



ENCOUNTER. Here is your paper puppet which you created yourself. Try to imagine an action which your puppet can perform on stage and which could not be done by a living actor. Experiment freely with different kinds of movement and create a short puppet act. This exercise is meant for discovering the unique acting potential of the puppets and their capacity for metaphorical expression.

In November, our group is further exploring the art of visual narration and playful resources useful in the work of Social Theatre Operator. On 1st December we will conclude the whole training with summing-up and analyzing the knowledge, skills and competencies gained by participants.

GREAT SUCCESS FOR THE ITALIAN TRAINING COURSE LINKED TO THE Re.Sto.Re PROJECT

More than 20 students from all over Italy are taking part in the activities, meeting every weekend since the beginning of October and continuing until mid-December for a full immersion in the training of Social Theatre Operators/Facilitators.

The lessons take place in presence at the renowned "Teatro Golden" in Rome, in the central quarter of San Giovanni, in compliance with the anticovid regulations currently in force in Italy.

The in-person meetings are extraordinarily 'powerful', both in terms of the quality of the lessons and the enthusiasm with which they have been welcomed by the participants.

There is great expectation for the conclusion of the meetings and even more for the continuation of the project with the practical part, which will be carried out from January 2022 in different Italian regions. Some photos and several videos of the les-

sons can be seen on the social profiles of Oltre le Parole onlus:

facebook.com/operatoriteatrosociale
instagram.com/oltreleparoleonlus



MULTIPLIER EVENT: sharing is caring!



On november 24th, in Porto, (Portugal), Re.Sto.Re had its first Multiplier event, a very expected moment by the international community involved in the project.

This event it was an opportunity to share the results of an extensive investigation around the role of the Social Theatre Operator, including the definition of its tasks, competences and work contexts.

Being the first Intellectual Output of the project, this document resumes the conclusions of the research activities carried out by the seven partner organisations, also reflecting the needs, thoughts and hopes of hundreds of facilitators and organisations across Europe.

We believe that sharing these results on this

event brought us a step closer to the project goals, regarding the recognition of the Social Theatre Operator as a professional to tackle the risk of social exclusion.



PILOT COURSE IN PORTO: ready to kick off!

After Poland and Italy having started their pilot courses, it is now time for PELE to launch the “Community artistic creation - training course for facilitators”.

This introductory course to the Community Artistic Practices follows on 15 years of PELE’s experience in this area and it proposes an exploration of the art forms and its catalyst role to trigger transformative processes on individual and collective levels.

This course will take place between January and June 2022 and it’s designed for those who are interested in developing their artistic facilitation practice in different contexts. The first part of the course will be composed of several training modules, including Theatrical Methodologies, Crossing arts and Project Management; in the second part, trainees

will have the opportunity to experience facilitating creative processes with some target groups in partner organizations.



Re.Sto.Re's THIRD TRANSNATIONAL MEETING IN KRANJ, SLOVENIA

The third transnational meeting of the ReStoRe project was held in Kranj, Slovenia, on October 8 and 9, 2021. The meeting took place in a hybrid way: most partners physically attended, while a few joined it remotely. Thanks to this solution, the entire partnership could participate in the meeting.

After a first mutual update on the progress of individual project actions, the partners focused on the common steps to implement pilot courses for social theatre operators, currently being held in Italy and Poland and starting in the coming months in Portugal and Ireland. The meeting also kicked off the work to achieve the third and final output of the project: methodological guidelines for validation and certification of the learning outcomes acquired by participants at training course for STO.

Despite the challenging pandemic, and 13 months before the end of the project, the partnership confirmed in Kranj its commitment to achieving ReStoRe's final objective: the recognition of social theatre operator (STO) as a professional to tackle the risk of social exclusion.



RECOVERY AND CREATIVE ARTS

an opportunity to help others through personal reflections and works of art



Can the creative arts support the recovery process? Theatre, but also painting and drawing, arts and crafts and audiovisual production, writing and singing, playing music or acting - which are part of the range of activities in which our people at San Patrignano can be engaged from the very beginning - can they be tools able to stimulate recovery commitment? **Yes, the many contributions made by recovering individuals, organisations of recovering people and TCs residents confirm that artistic expression is of great help in everyone's personal recovery journey, as it helps to connect with and master one's deepest emotions.** Dr David Best and researchers at the University of Derby have spearheaded a strong recovery movement and researches to better understand which elements can favor the recovery process. They started ERANID Recovery Pathways Research - an EU-funded

project - with the aim of exploring the various pathways people take to recover from addiction and the research team includes people in recovery, addiction professionals, community recovery organisations, etc. The main question is: what is recovery? Which are the elements that can favor it? Recovery is not only about treatment, recovery is about many things, from discovering ourselves and expressing ourselves in many different ways, having a relationship with ourselves, getting help and support to build self-reliance, to develop better coping strategies for when life gets difficult. As a result of the narrative that currently dominates, they noted that a key barrier for people to begin their own recovery journey is often a complete lack of hope and belief that recovery is possible. According to the working group, it is time to recognise and give voice to the many people within recovery who are following their own recovery



journey on a daily basis. By doing this, we will change the culture and remove the stigma, make our communities welcoming to people in recovery and spread hope and belief that recovery is possible". The idea was to engage as many people in recovery as possible to collaborate with the research team to create a "recovery workbook" - the title is "Recovery is possible" - and to become authors on the Rec-path Blog www.rec-path.org/blog. The Recovery Workbook aims to be a resource for people seeking recovery from alcohol and drugs. Each section brings an opportunity for those in recovery to contribute to this valuable and accessible workbook. Ideally, it should include stories - deep, meaningful and powerful stories, sharing the lived experience of different recovery processes, difficulties and outcomes, sharing success as well as difficult times.

A large section is dedicated to those who have found creative activities beneficial to their recovery journey. Creative Arts in Recovery is part of the Recovery Workbook project. www.rec-path.org/blog/creative-arts-in-recovery-an-opportunity-to-help-others-through-personal-reflections-and-artwork.



INTEGRA FESTIVAL

Kranj, Slovenia, 8th of October

The INTEGRA Festival is dedicated to the inclusion of vulnerable groups through culture and art. The philosophy of the festival is to provide a space for individuals and groups to present their views, stories and artistic creations.

This year, the festival featured a musical performance by the users of the Residential for Senior Citizens in Trži. This was followed by a performance of young people from the daily centre for young people Škrlovec and Azum Institute, who prepared a performance with children with special needs. After a short break for socialising and sharing experiences, there was a monodrama by a representative of the Društvo Slišanje glasov (Hearing Voices Association) and a contribution by the Altra Association and its theatre group

Gledališ e svobodnih (Theatre of a freeman). The homeless members of the Kings of the Streets Association presented a critique of the policy response to the newly emerging epidemic crisis. The final performance was by Magdalene Krivopete, using the method of the Theatre of the Oppressed. Every year, the festival is attended by a group that has no mark, that is not marginalised. When we are creating the programme, it is necessary to take care not to stigmatise the performers themselves. Thus, artists Jelena and Igor presented a set of stories through Kamishibai Theatre.

Since the beginning of the festival, the Ombudsman of the Republic of Slovenia has been an honorary patron every year.



"TEATRO UTILE, IL VIAGGIO".

IN COMPANY OF TIZIANA BERGAMASCHI

The theatre is the center of life.

Interview by Monica Gocilli



I am struck by the eyes of Tiziana Bergamaschi, who knows how to look close and go far: red hair, bright eyes and an infinite passion for theatre. Director, actress, student of Orazio Costa, pedagogist of the "different", Tiziana has pursued her dreams by creating over the years projects and workshops on multi-ethnicity, imagining new bases for a culture that knows not only how to grasp the differences, but use them as enzymes of new lifeblood. She is a member of the ANTAS Association, which brings together social theatre operators in Italy, where I met her a few years ago. I recently saw one of her precious stage readings, "Il mondo che dorme" (The

world that sleeps), which is part of the dramaturgy workshop she has been conducting with Renato Gabrielli for the last nine years for the Progetto Teatro Utile at the Accademia dei Filodrammatici in Milan. The theme of the workshop is migration and multiculturalism in cities, with the hope of a future of inclusion and equality.

Tiziana, what kind of textures does "Il mondo che dorme" ("The Sleeping World") by Teatro Utile in Accademia have?

"We thought of a dystopian future that would allow us to read the present, so we applied some canons, which are normally

more cinematographic, to a search of theatrical writing, working with 7 young authors who each produced a short text. Each text had to refer to the other texts and be contained in a macro-structure so that it could become a single text in the future. The interesting element is that the authors were able to see their texts realised by actors corresponding to characters from different countries. For example, if a character is thought to be of Albanian origin, he was played by an Albanian actor, drawing on the group of actors who are part of Teatro Utile il Viaggio, mostly migrants, and who are of different nationalities. This is an important element because it is the possibility of comparison and verification also from a linguistic point of view. Alongside these actors, there is the possibility of involving professional actors from other schools who wish to be involved in this search for sharing in a theatrical context. It is an investigation into themes not yet present in our theatre: we need to overcome, as already happens in other countries, the perfect correspondence between role and character, the famous rainbow effect: if a person is right for that role, whatever the colour of his skin, he must be able to play it.

And what does the Association “Teatro Utile il Viaggio” do?

Through the Association we operate in the territory, we strive to create work opportunities for actors of different nationalities and to ensure that their cultural skills can be a useful tool for approaching migrant situations. Our workshop wants to be a big family, welcoming and allowing everyone to develop their expressiveness. Our activity is on different levels, all of which aim

to bring together Italian and foreign actors.

What is your dream now, what would you like to see come true in your work and in your life?

I would like the company to consolidate and become autonomous, and for each of the participants to take on a role within the association, in addition to their role as actors, so that they can continue it even when I can no longer. I would like many different situations to arise, always workshop-based, that can be welcoming and help other people. In January, a workshop will start in Monza, another in Vimercate, and recently we have also been in contact with the women who have been welcomed at the Carmine Church. Personally, I would also like to return to the stage, to complete the projects I have, the directions, the ideas I have for texts that I would like to be heard, seen, experienced by the public, and I would like the theatre to continue to be for me the centre and focus of life.

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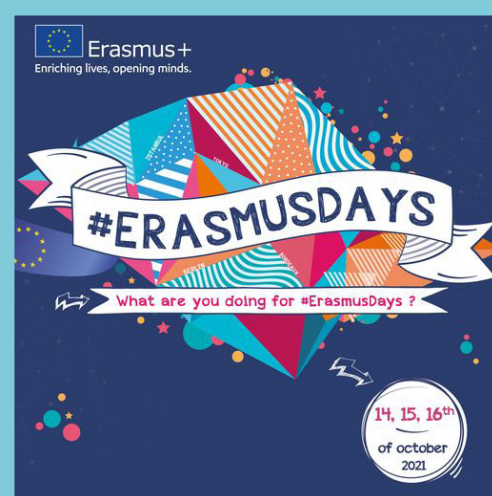
BREAKING NEWS

by the editorial team

This year “Oltre le Parole onlus” also participated in the erasmus days, the european days of dissemination of the erasmus programme.



Two workshops were held in October, at the first University of Rome, “La Sapienza”, where we talked about theatre and non-formal education for students of the Faculty of Education. The meeting, attended by about 40 students, was an opportunity to talk about the Erasmus Plus programme and the Restore project of which Oltre le Parole is the leader. The initiative was realised thanks to the hospitality of Prof. Emiliane Rubat du Meràc, of the History of Psychology faculty and promoter of the “Open Badge” project for the Italian university.



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