

RE.Sto.Re

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

Newsletter N.12 - SEPTEMBER 2022

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)



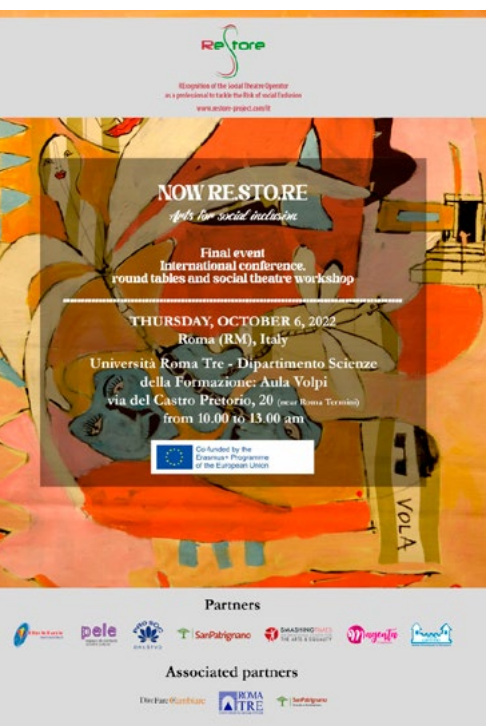
NOW RE.STO.RE
Arts for social inclusion

Final event
International conference,
round tables and social theatre workshop

THURSDAY, OCTOBER 6, 2022
Università Roma Tre - Dipartimento Scienze
della Formazione: Aula Volpi
via del Castro Pretorio, 20 (near Roma Termini)
from 9.30 to 13.00 pm

SATURDAY, OCTOBER 29, 2022
Comunità San Patrignano
Coriano (RN), Italy
from 9.00 to 6.00 pm

WAITING FOR NOW RE.STO.RE. THE ART THAT UNITES



We like to think that, after three years, we have not reached the end of a European project, but that we have actually started to knot the first threads of an inexhaustible web of ideas, possibilities, experiences.

This is said by the organisations that took part in the

Re.Sto.Re project co-financed by the European Commission's Erasmus+ programme, Italy, Poland, Spain, Slovenia, Ireland and Portugal, which have put their strong convictions and knowledge about the figure of the social theatre operator, or also called social theatre facilitator, in other words, someone who paves the way, where it is complicated, hard and apparently unreachable. We have witnessed this in the students who attended the first courses held throughout Europe and who, in turn, produced new and widespread knowledge, multiplying the experiences they had during their training and expanding the possibilities for effective intervention in situations of discomfort, trauma, fragility. We can hear this in the words-synthesis that each project participant left as a record of themselves, of what they experienced and learnt, of their vision, of their responsibility for the future, collected at our last meeting in Poland.

PLAY - FACILITATES - INNOVATION - ENGAGE - INCLUSION - PROFESSIONALISM - HERO - PART OF - INTERSECTION - JOY - NETWORK - ART - CONVERGENCE

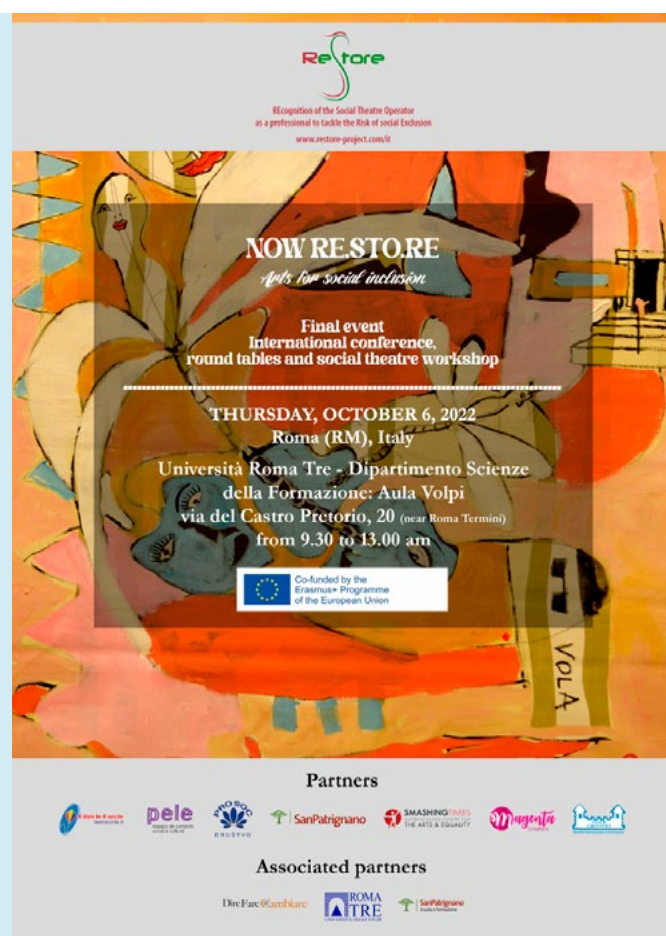
Finally, a wish to all.

May art always guide us in finding ways to communicate and meet the other than ourselves and generate beauty. This is why we wish to see you on Saturday 29 October 2022 at "Now Re.Sto.Re - L'Arte che unisce", in the beautiful setting of the Community of San Patrignano in Rimini.

We have thought up a special event for you.

We are waiting for you!

www.restore-project.com/it/now-restore



Please, note that the NOW Re.Sto.Re final event will have a preview in ROME on 6 October. Have a look at information and program in the second part of this newsletter!

SPEAKERS

Biographies



Pascal La Delfa, theatre Director and author, is currently Artistic Director of 'Oltre Le Parole onlus', leader of the European Erasmus Plus project, 'Re.Sto. Re'. He studied theatre fol-

lowing the "mimic method" of Orazio Costa, and then studied as an "art counsellor" specialising in artistic and multimedia languages in support of the vulnerable. He studied clowning, mime and Commedia dell'Arte with artists such as Dario Fo and Marcel Marceau. He has written for RAI-TV and radio, comics, short films and theatre texts. Founder of the first Italian school for theatre operators in social work, sponsored by E.T.I. (Ente Teatrale Italiano) in 2007: since then, several courses have been activated in 7 Italian regions, including at the Piccolo Teatro in Milan. With his association, he has carried out activities for the Presidency of the Council of Ministers, the Rome Opera House, the Lazio Region and other institutions. He has collaborated as an independent external artist for the Universities La Sapienza and Roma Tre in Rome, Aldo Moro in Bari and Alma Mater in Bologna. In 2018 his 'STO method' is registered at M.I.S.E., Minister for the Economic development and in 2021 recognised in the catalogue of good practices of the Lazio Region. In 2020 he received the medal of the President of the Republic for Art in the Social area. In 2020, he founded the 'Giulietta Masina Prize' for Art and the Social. He collaborates as author and Director for the international company Filmmaster events. In autumn 2022 his book 'Prontuario per l'Operatore di Teatro Sociale' (Handbook for the Social Theatre Operator) will be published by Seri editore (Macerata).



Kristian Gianfreda Born in Rimini 50 years ago, after graduating from high school, he was involved in social work from a young age and in 1997 he got to know the Pope John XXIII

Community and in particular the 'Capanna di Betlemme' shelter for the homeless, becoming its manager for almost twenty years and becoming a professional educator. He is also involved in social work at a political level, as a councillor for the Municipality of Rimini. In 2001 he also began his experience in the audiovisual field. For his works he obtains numerous prizes and awards, until he reaches international recognition thanks to his first feature film "Only Beautiful Things" (2019). For the production of "Solo Cose Belle", Gianfreda founded the film production company COFFEE TIME FILM in 2017, with its registered office in Rimini.



Gianni Cottafavi Head of the Cultural Activities and Youth Sector of the Emilia-Romagna Region since 2018, from 2009 to 2017 he has been responsible for performing arts office,

a role in which he has been dealing with the new law for the development of music activities, the Observatory for performing arts and other projects in the fields of theater and dance. From 2005 to 2009, he has been working in the field of cinema and audiovisual sector. Graduated in Contemporary History at the University of Bologna, he holds a Master's Degree in Organization, Management, Innovation in Public Administrations.



Federico Samaden was born and studied in Milan and then graduated in Economics and Banking in Siena. In 1989, together with Vincenzo Muccioli, he founded the Trentino branch of San Patrignano and ran it as

manager until 2007, being one of the most experienced Italian experts in this field. This long and intense experience alongside hundreds of young people sharpened his educational and relational skills, while the management of training activities made him acquire increasingly broad managerial skills. From 2008 to 2012, he was a member of the DPA expert council at the Presidency of the Council of Ministers, and since 2009 he has been the manager of the hotel management vocational training institute of the Autonomous Province of Trento, where he manages two locations, four branches and 800 pupils aged 14 to 18. In 2011, he founded the social cooperative 'Lievito madre', which runs a pizzeria where disadvantaged people are integrated into the world of labour, and in 2017 he attended a master's course in 'Social Innovation' in Trento. In 2019, he received an appointment from the provincial government as an expert in youth policies, to promote innovative tools for their growth. Since 1 January 2021, he has been President of the Demarchi Foundation (TN), which is interested in social research and new welfare models, with the introduction of the concept of a 'competent social worker'. In 2018, he published the book 'Astounding Photographs. Storia di una rivincita' in which he tells his story and what he has seen happen in Italy over the last 40 years in the field of drugs. He currently lives in Trentino with his wife Beatrice and children Ruggero and Melissa.



Jacopo Gubitosi was born in 1989 and grew up hand in hand with the Giffoni Film Festival: a family story, an idea that in over fifty years has been able to involve millions of young

people from all over the world.

Since 2020 he has been its General Director: his aim is to follow its natural evolution, which includes not only cinema but also innovation, sustainability and digital creativity.



Massimo Bonechi is an actor and theatre Director, born in 1973. In 1996, he was one of the founders of the Edison Teatro company, with which he won the "Il debutto di Amleto 2003"

award with the play "Fantasmi". From 2003 to 2010 he worked as assistant director to Ugo Chiti with the Compagnia dell'Arca Azzurra. He worked as an actor in numerous shows, including "Passaggi" directed by Remondi and Caporossi, "Io sto bene" and "Bunker Opera" directed by Alessandro Fantechi. From 2006 to 2012 he was artistic collaborator and Director at the Teatro della Limonaia in Sesto Fiorentino for the Intercity Festival. In 2014, he graduated as a Social Theatre Operator at the "Oltre le parole" school in Rome and founded the association STA - Spazio Teatrale Allincontro with which he intensifies and strengthens his focus on social theatre by organising new courses aimed at the disabled, blind, migrants and disadvantaged young people. He then works in numerous schools, from kindergartens to high schools, holding theatre workshops for students and teachers. In 2016, he began collaborating with actor and theatre author Riccardo Goretti promoting the RitrovArchi project for Arci Toscana and producing the play "Gobbo a Mattoni", winner of the 2017 Inventaria prize. Since 2020, he has held the 'Social Theatre' module at the Master's degree course for cultural operators and organisers at the Istituto Spinelli in Florence. His recent works include "Gli ultimi giorni di Pompei", a show inspired by the homonymous text by Andrea Pazienza and produced by the Teatro Metastasio in Prato; "Ti guardo negli occhi", winner of the Sviluppo Toscana call for proposals, called by the Region of Tuscany; the various collaborations, as part of the Stoom

project, a review of events and shows, with Antonio Rezza, Giorgio Rossi and Riccardo Goretti. In 2018, he realised a small dream: with the support of Arci Prato, he inaugurated a small theatre library at STA's premises, which he then promoted on the territory in collaboration with Teatro Metastasio.



Gioia Gurioli was born in 1985 and graduated from the Forlì Art Institute in 2005. She took up the piano at the age of 4. At 14, she enrolled at the G. Sarti School of Music in Faenza.

Sarti in Faenza where she studied jazz singing with Diana Torto and later with Paola Lorenzi, piano and harmony with Maestros Alfredo Impullitti and Marco Biscarini, until 2005. During his studies he deepened his knowledge of composition with Maestro Marco Biscarini, music history with Maestro Silvio Zalambani, free improvisation with Maestro Daniele Santimone, arranging and performing pieces for the Jazz Art Ensemble of the same institute. In 2009, she graduated with full marks in the Experimental Course of Music with Multimedia Address at the G.B. Martini Conservatory in Bologna, where she also followed the Ordinary Course of Composition until 2010. Since 2006, she has dedicated himself to the study of Sound Design and Electronic Music. She is currently working on several musical projects, including the soundtrack for the film "In Apnea", directed by Andrea Pedna from Faenza. She collaborates with artists and important design studios, creating sound environments for web, exhibitions and installations. Since 2008 he has been teaching modern singing at the Music Action school, Imola and Cosascuola Music Academy, Forlì.



Paolo Ruffini is an actor, director, presenter and multifaceted author with extraordinary charisma and irreverent comedy. He is one of the best-known faces on the Italian artistic scene.

Engaged in cinema, TV and theatre, in parallel with his career, he has always been active in the social field with numerous projects, especially related to disability and inclusion. He is also very popular on social networks and has around 3 million followers.



Fabio Biondi is one of the founders of the cultural association l'Arboreto and has several regional and national study and practice projects on residency culture to his credit. Among them, we mention the project Nobility and Misery, which contributed to the recognition of 'residency holders' in Italy. A graduate in Sociology, History of Theatre and Performing Arts, he works as a director, educator in schools, artistic director and curator of exhibitions and festivals. Since 1998 he has been the artistic director and head of relations with artists and institutions of L'arboreto - Teatro Dimora di Mondaino; director of L'arboreto Edizioni.



***Stefano Tè** is a Director, Artistic director and theatre trainer. A graduate of the Pietro Scharoff Academy in Rome, in 2005 he founded the Teatro dei Venti in Modena. He produces shows and tours in Italy, France, Spain, England, Croatia, Serbia, Romania, Lithuania, Argentina, Taiwan and India. Since 2006 he has been leading theatre projects and is active in the production of shows in the Prison of Castelfranco Emilia and later also in that of Modena. In 2009 he was among the founders of the Coordinamento Teatro Carcere Emilia-Romagna. Since 2012 he has been the artistic director of Trasparenze Festival e Residenze, a project that enhances the contaminations of the contemporary scene in relation to new spaces and a transversal audience. In 2019 he debuted with the show Moby Dick, the culmination of his artistic research, devoted to a theatre strongly rooted in urban spaces, in close relationship with the communities it crosses.



Claudio Gasparotto is a dancer, choreographer and trainer. As a choreographer in 1985 he was a finalist at the Concours de Chorégraphie de Nyon. In 1987 he won the First Art Convention Prize in Forlì.

In 1988 he won the Prix Volinine in Paris and the following year he was a guest at the Gala Laureati Prix Volinine with his company. In 1992 he represented Italy at the International Babylon Festival in Baghdad at the invitation of Mario Guaraldi. In 1998 he founded the artistic-cultural association Movimento Centrale Danza & Teatro. As a guest dancer, from 2000 to 2010 he worked for the Compagnia Pippo Delbono in the productions *Il silenzio*, *Urlo* and *La menzogna*, touring the most important national and international theatres and festivals. In 2005 he founded the Training School Metodo Hobart® - conoscersi nella danza starting an intense activity of workshops, seminars, lectures and studio-performances with artistic/educational aims. Since 2007 he has been in charge of the dance section for the Casa del Teatro e della Danza, an artistic/cultural centre of the Municipality of Rimini, with the project *La danza come arte aperta a tutti* (Dance as an art open to all). As a trainer, he currently divides his time between regular contemporary dance courses for professional and amateur dancers, training courses for teachers/educators, and movement art workshops in schools, prisons, and social centres. At the same time, he creates unique events/performances in unconventional spaces, action art, performing art projects in the territory, in Italy and abroad. His work is guided by his human and artistic relationship with Gillian Hobart and Jessie Leibovici. His personal research focuses on the dancing body, not an object to be exhibited but an expressive medium.



Barbara Vullo was born in Bari in 1965 and now lives in Lecce. She began studying Dance at the age of 9, devoting herself mainly to Academic Classical technique. She encountered Contemporary Dance at the age of 15 and began studying with several world-famous masters, preferring the Graham technique, Cunningham and Pina Bausch's Dance Theatre. In 1989 he founded his own dance centre and the Spazio Danza company, staging the dance performance of the tarantula bite. In addition to classes for children and girls, she has recently created a Classical and Contemporary technique course for adults, which has met with great success and enthusiasm. For her, "Dancing frees us from many impositions and brings us back to a primordial state, in thought, body and soul".

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Guy Lydster, sculptor, was born in Auckland, New Zealand, in 1955. In 1963 he moved with his family to Vancouver, Canada. In the 1970s, after graduating from the University of British Columbia, he undertook theatre studies at the American Academy of Dramatic Arts in Pasadena, California. During this period he took up painting, although once back in Vancouver he enrolled in the School of Sculpture at the Emily Carr School of Fine Arts. In the early 1980s, he decided to continue his sculpture studies at the Academy of Fine Arts in Bologna. He currently lives and works in Bologna. Among the masters of the 20th century, Henry Moore, Alberto Giacometti and especially Constantin Brancusi were of great importance to him. In the works of these artists, he found harmony with nature and an emphasis on essential drawing. No less significant is the influence of contact with native art: Eskimo engravings and the totems of the Haida tribe from British Columbia itself, but above all the wood-carved Maori heads and imposing Easter Island figures. According to some critics, the connection with what is generally

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called 'Primitive Art' allows the development of his work to be associated with ancient Greek or archaic statues. Critic Raffaele Milani writes of him: 'It is said that what is broken takes root more than the whole in memory, since it possesses a kind of friable surface to which memory can cling; whereas on the shiny surface of the whole, memory slips away. Lydster's landscape heads testify to the hope that, like a sunken vessel, the whole can be recovered, that its traces still exist and live on with us'.



Stefania Alghisi lives in Milan where she works as a psychiatric rehabilitation technician in a Daycare. She is an art therapist and social theatre operator and is mainly involved in media education and radio, i.e. the use of radio as a tool for rehabilitation and mental health promotion.



Luca di Pierno, actor, Director, playwright and social theatre operator, began his theatrical training at a very young age with Maestro Carlo Formigoni, at the Orto degli Attori (Teatro Pubblico

Pugliese) in Foggia, with the theatre company Il Cerchio di Gesso. From 2018 to 2022 he worked and trained in Rome with great Masters of theatre pedagogy and social theatre such as: Mariagiovanna Rosati Hansen, graduate of the European Theatre Institute (O.S.A.T.E.); Pascal La Delfa. Graduated from the 1st European Training Course for "Operatori di Teatro Sociale- Operators of Social Theatre" realised within the Erasmus Plus project "Progetto Re.STo.Re" at the Teatro Golden in Rome; Peter Preztec, graduate of the Theatre Pedagogy project in an international "Melting Point" Erasmus Plus context (German Acting Academy ADK Ulm, Teatro Pubblico Pugliese, Teatro La Luna nel Pozzo). Over the years, in addition to his work as a teacher of interpretation (Director and playwright) and as an actor in various workshops and theatre productions, he has not neglected to

hone his skills in directing and dramaturgy. He currently lives in Cosenza, where he founded and directs the "Teatro dei Fliaci" training and theatre production academy, a research centre on social and community theatre.



Teatr Grodsky The Bielsko Artistic Association 'Grodski Theatre' was founded in 1999 in the city of Bielsko-Bala as a popular initiative of local artists, pedagogues, cultural promoters and entrepreneurs. All activities carried out by the Association are based on art, mainly theatre, used as a tool for the social inclusion of mentally and physically disabled people, families at risk, juvenile delinquents, victims of drug or alcohol use disorders, unemployed people and all those who are excluded from mainstream social and cultural life. The Association runs an extensive support programme that offers these groups of people assistance and personal motivation, focusing on an artistic and creative approach. Every year, around 500 people receive support from the Grodski Theatre, which was granted the status of a public charity in 2003. The Association operates both regionally and nationally, and has also achieved an international dimension.



Monica Gocilli a teacher and graduate in Italian philology, deals with communication and public relations, training and conducting, freelances for digital content, has been developing projects related to the world of psycho-physical wellbeing, dance, sport, art, and unconventional education for over 20 years. In 2014 he started Drop Company in Milan, which uses the contamination of the arts, speech, music, theatre, visual arts, body movement, performing art, play, dance, as privileged tools for innovative communication, training and education. Since 2009, he has worked as a consultant with San Patrignano on Prevention projects aimed at young people throughout Italy. In particular, he devi-

sed and developed the “Riflessi” format and leads the digital and in-presence workshop “Torta di Fede”, dedicated to adolescents and young people aged 10 to 18, and to operators, teachers and parents involved in the educational process. Social Theatre Operator, he graduated from Piccolo Teatro in 2015 with Pascal La Delfa, and in the years 2019-2022 he participated in the working group of the European project Re.Sto.Re for the definition of the professional figure of the operator-facilitator of theatre in the social. She loves writing and storytelling, social responsibility and cultural identities, contemporary history, art in all its forms and languages, unconventional education and social theatre in states of fragility.



The San Patrignano Theatre Company has been active since 2010 and has been duly registered with FITA (Italian Federation of Amateur Theatre) since October 2013. The company's artistic curriculum already includes important debuts on some of Italy's best-known stages, such as Il Piccolo in Milan and the Teatro Parenti, the Teatro Olimpico in Vicenza, and the Teatro Biondo in Palermo, as well as being present in the playbills of the theatres in the Romagna region (Teatro del Mare Riccione, Teatro Corte Coriano, Teatro Astra Bellaria/Igea Marina). To date, the repertoire includes “Così è... (se vi pare!)” by Luigi Pirandello and “Amleto è passato da qui” from Shakespeare's Hamlet, “Francesco Povero” with the parable of Francis of Assisi, the show for chorus and soloists “Dante 2.0”, up to the latest show “Di forme mutate in corpi nuovi” inspired by Ovid's poem. The last time

the Compagnia Teatrale and the SanPaSingers went on stage was on 15 February 2020 at the Candy Arena in Monza with conductor Beatrice Vicenzi.



Filippo Giordano is Full Professor of Business Economics and President of the Laurea Magistrale in Management and Finance at the LUMSA University in Rome. He teaches Business Ethics and Social Responsibility at Bocconi University and conducts research on prison management and the impact of activities in favour of education and social reintegration.



Raffaele Bruno is the Artistic Director of the ‘delirio creativo’ collective. He has been Stefano Benni's assistant in his seminars and has decades of experience teaching his method in different contexts (schools, prisons, communities, centres for psychiatric patients, companies and theatre companies). He is the author of theatre texts and songs. Author and co-author of the songs of the CD “Tutti Fuori” (ed. Marechiaro), in 2015 he published his first book, “delirio creativo” (ed. Marotta e Caffero) and in 2017 FRAGILI ANIME GUERRIERE, his first solo album (ed. GRAF). Since March 2018, he is a deputy of the republic, with the 5stelle movement, and the first signatory of the #teatroinognicarcere bill.

CHOOSE YOUR EXPERIENCE

Interactive workshops for all the participants to the event on October 29

PUPPETRY WORKSHOP

Conducted by Teatr Grodzki – Poland

The importance of creation and self-narrative. Through the creation of a “puppet” I tell my story, bringing into play the creative resources that allow me to investigate the deep narrative relationship between me and the world



Puppetry is not something people really know and appreciate in general. But once they are introduced to brown paper and string, they enjoy the simple, manual labor, the physicality of creating the figures. The joy and natural co-operation are easily created within the group as the characters start to appear from nothing. During the workshop each participant makes his/her own paper puppet in a very short time and receives guidelines of how to animate it. The speed of the creation is important, it stops the maker being too pedantic. It does not

matter if you make a mistake, it can always be fixed! For those who are not familiar with puppetry art it is usually something of a revelation that puppets can be as good in acting, as people (or even better!). They are unexpectedly easy to make (simple ones) and they let us discover our own creativity, imagination and sensitivity. Simple objects and materials brought to life on stage, can represent any real or imaginary personage/creature and any feeling, emotion or phenomenon. Becoming alive and specific, they are in the same time metaphorical. This is why puppets are so useful in raising and discussing important issues (personal and social) on stage. They are also very good for involving in theatre work those who are shy or self-contained. One can always hide behind a puppet, yet being able to express true feelings and emotions. Maria Schejbal-Cytawa has been facilitating workshops using the art of puppet theater since 1996. She is a freelance trainer, a disciple of Peter Schumann, the creator of Bread and Puppet Theatre. She runs puppetry workshops for teachers, students, actors, therapists, volunteers and all those who want to try their hands at puppetry art. She worked with different groups of workshop participants in Poland, Greece, Turkey, Holland, the Czech Republic, Slovakia, Italy, Spain, Austria, Germany, Ireland, UK, Armenia and Thailand.

MATERIALS needed for the workshop

- Paper. Brown wrapping paper is the best (two sheets).

PUPPETRY WORKSHOP

Sometimes such paper can be found also in rolls, one can get it in a stationery shops for instance or at the post office, but if not available for everyone it can be also other kinds of paper (thicker newspaper for instance) or even fabric or plastic bags

- Old newspapers
- Something to tie with - string, ribbon, stripes of fabric, thicker thread
- Scissors

#LATORTADIFEDE

Workshop conducted by Drop Company of Monica Gocilli and Polo Artistico
San Patrignano on October 29

The importance of listening to others and oneself, retracing one's choices in the light of building a more conscious and responsible future.

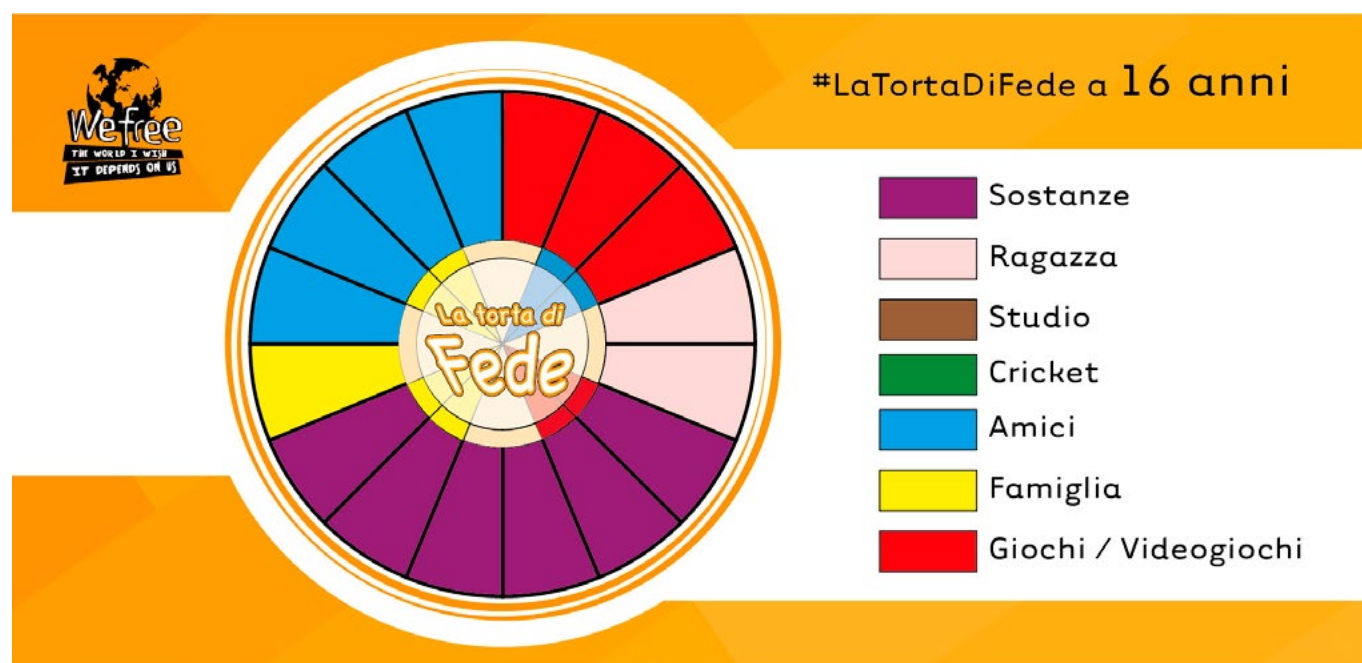
Life as a cake. The workshop “#LATORTADIFEDE” enacts some experiential dynamics through listening to the testimony,

with guided interaction and the comparison of one's own life with the story of Federico, a boy who experienced drug dependency, the Community of San Patrignano and today actively collaborates with the substance use prevention project We Free.

#LaTortadiFede wants to offer a key to a deeper understanding of:

- Learning about oneself. Going back into one's own lived memory and projecting oneself into the future starting from the present “here and now” - Representation of oneself in different moments of life - Listening and comparison with the life of others
- RELATIONSHIP - Sharing with the group, in a community regeneration and active participation
- RESPONSIBILITY - Giving a strong handover: the future I want depends on me, today and it depends on us, together.

YOU — WE — VALUE — ACTION



San Patrignano Community Italy hosts the fifth and final transnational meeting of the Re.Sto.Re. project

The fifth and final transnational meeting of the Re.Sto.Re. project will occur on October 27 and 28, 2022. Partners will meet at Comunità San Patrignano, Coriano, Italy



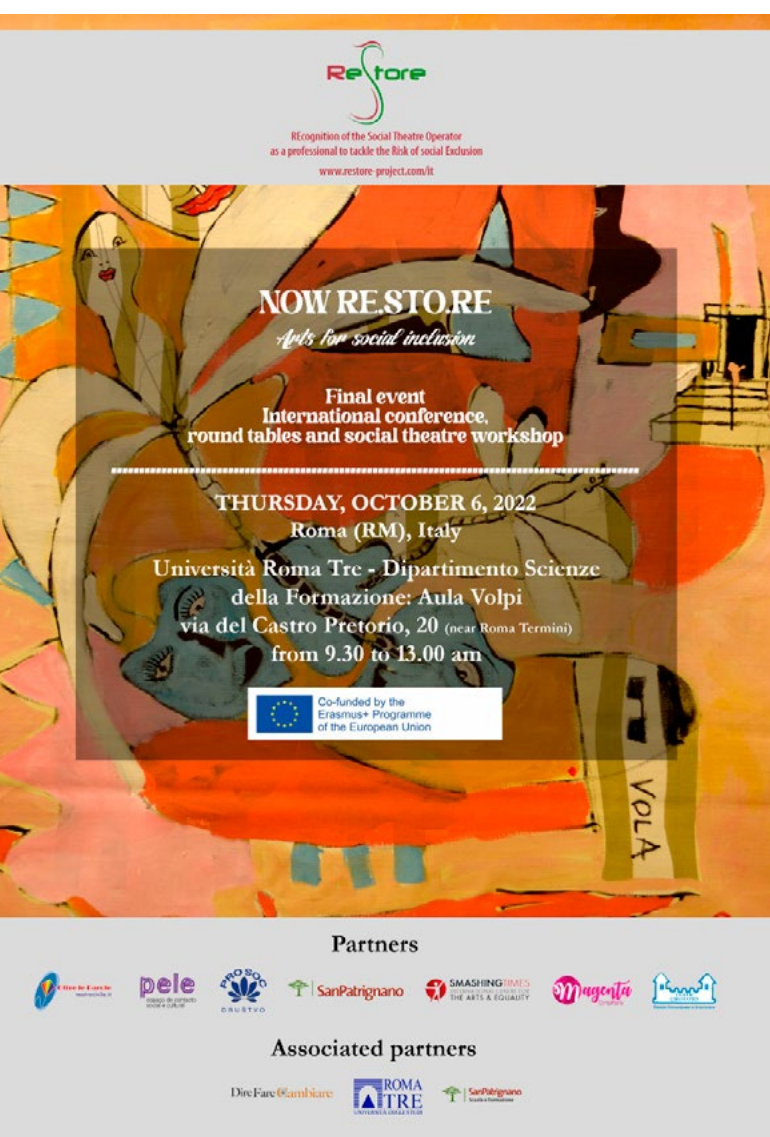
After an initial mutual update on the project's progress, the partners will focus on the joint actions to be implemented for the dissemination and capitalisation of the project's outputs. The meeting also aims to lay the foundations for the future sustainability of the project and its partnership. Looking at the new Erasmus+ 2021-2027 programme, the partners will discuss the future actions they can take to give continuity to the work started with the Re.Sto.Re. project and to reach the final objective: the recognition of the figure of the social theatre operator (OTS). Two days that, in addition to being marked by the various work sessions, also include a visit to the rehabilitation centre to

learn more about its activities and methodology and a moment organised by the community's Artistic Centre. A performance dedicated to the European partners present, who will have the opportunity on 27 October to attend the preview of the play in the original language 'Così è se vi pare' by Luigi Pirandello. In fact, work is in progress for both the theatre company and the community choir that, under the guidance of director Pietro Conversano, are working on the staging of this theatre classic, making it a recital version, thus also including in the performance music singing, thanks to the support of the maestro who supervises the students in the singing workshop Gioia Gurioli.

THURSDAY 6 OCTOBER 2022

ORE 9,30- 13,00 – ROME, UNIVERSITA' ROMA TRE, SALA VOLPI, VIA DEL CASTRO PRETORIO

MARK THE DATE IN YOUR DIARY! YOU ARE ALL INVITED TO THE PREVIEW PRESENTATION OF THE EUROPEAN PROJECT ON SOCIAL AND COMMUNITY THEATRE OPERATOR



The Re.Sto.Re project, co-financed by the Erasmus Plus Programme of the European Commission, makes its entrance into the academic world in the prestigious Sala Volpi of the University of Roma Tre.

The Social and Community Theatre operator finds new life and recognition thanks to the Re.Sto.Re project. The results of the project,

the future of the profession and the training and professionalization network will be presented in the Department of Education Sciences.

Speeches by university lecturers, social theatre experts, professionals from the sector and students from the course itself, will give a general overview of the project, highlighting the strengths and future of the profession, the positive effects on people, territory, society with an international outlook.

An opportunity for everyone, students and professionals, experts and sympathizers of art as a tool for social inclusion, to take stock of a profession that is in great need of recognition, stimulation and dissemination.

Participants in the event will receive a certificate of attendance and will be given a kit with some project study materials, a manual and a reference bibliography.

To participate, it is necessary to accredit yourself at the link you will find on the:

www.restore-project.com website

Have a look at the programme and let us fascinate you. Will you be with us?

www.restore-project.com/it/now-re-sto-re-larte-che-unisce-anteprima-roma

BREAKING NEWS

News from the pilot workshop of the project Re. Sto.Re.

The journey of discovery of the protagonists of Teatro in the Social work. Pascal La Delfa, artistic Director of Oltre le Parole o.n.l.u.s., leader of the European Project Re. Sto. Re. co-financed by the Erasmus Plus programme of the European Union Commission.

"The Re.Sto.Re. project is at an end, but for us it is only a beginning."

Interview by Monica Gocilli

Pascal looks at you with a curious and attentive attitude, always eager to understand reality and who you are, whoever you are. His passion for theatre comes from afar and has woven the fibres of his professionalism over time. The Re.Sto.Re project breathes one of his main desires: that the professional figure of the theatre operator or facilitator in social work be recognised, that their training be supported, and that it be possible for everyone to do theatre, as a way of feeling good. And he knows what he is saying. Because Pascal La Delfa is a theatre Director and author, artistic Director of 'Oltre Le Parole onlus'. He studied theatre following the "mime method" of Orazio Costa and is an "art counsellor" specialised in artistic and multimedia languages in support of the vulnerable. He studied clowning, mime and Commedia dell'Arte with artists such as Dario Fo and Marcel Marceau.

Author for RAI-TV and radio, comics, short films, theatre texts, he collaborates with Filmmaster Events.



Founder of the first Italian school for Theatre Operators in social work, sponsored by E.T.I. (Ente Teatrale Italiano) in 2007 and with numerous courses to date in 7 Italian regions. Since 2018 its "OTS method" has been registered at the M.I.S.E. Ministry of Economic Development and in 2021 it is recognised in the catalogue of good practices of the Lazio Region. In 2020 he received the medal of the President of the Republic for Art in the Social work. In 2020 he founded

the 'Giulietta Masina Prize' for Art and the Social. In autumn 2022 his book 'Prontuario per l'Operatore di Teatro Sociale' (Handbook for the Social Theatre Operator) will be published by Seri editore.

Pascal let's delve a little deeper into your training. What are the 'creeds' that underpin your art and your research? What do you think of gestural language as the origin, according to Horace Costa, of all languages?

Orazio Costa argued that the human being should regain possession of the mime instinct, which is inherent in each of us: man, when confronted with reality, takes possession of it and realises it bodily. We can see this simply by observing a child and its way of learning. From this intuition, Orazio Costa elaborated his work, perfecting it in the course of his activity as director and pedagogue, attempting, experimenting, hypothesising possible relationships with all the modalities



through which man's inexhaustible encounter with reality and with the other manifests itself. Moreover, his intuition, dating back to

the first half of the last century, has recently been confirmed by studies on 'mirror neurons'. Making theatre therefore allows us to meet the other and, if not to accept him, at least to understand him. A fundamental step towards simply and ambitiously having... a better world!

You have repeatedly stated that 'theatre is always social'. ' So, what qualifies the Oltre Le Parole Theatre - Operatori di Teatro nel Sociale project and what kind of training does it propose?

The term "social" often evokes situations of discomfort, cultural poverty, deprivation, topics which are often the legacy of certain clichés and habits linked to a type of welfare intervention that does not include, to refer back to the meaning above, the human being as a person in his or her own right, but as a cog, a number, an element lacking in identity, needs and potential... Instead, we understand "social" as what has to do with society: family, territory, integration, diversity, encounter, art and art again, in the elementary meaning that a child can have in expressing himself when he does not yet have the use of rational speech, to arrive at higher forms of artistic expressiveness not only from the performative point of view but above all from the expressive one.

The training we propose is first and foremost on the conductor/trainer: one needs to work deeply on oneself in order to allow oneself to work with others; one needs to be willing and prepared for the encounter; one needs to be aware of the power that the work of the theatre, and of art in general, can generate not only in the person one is working with, but also with the family, the territory, the institutions, commonplaces, stigmas. That is why theatre is always social.

More than a balance report, at the end of a European Project, it is interesting

to highlight the incessant work, by all, to achieve the proposed objectives, i.e. the recognition of the figure of the social theatre operator or facilitator in areas of fragility. What are the strengths emerging from the experience of the Re.Sto. Re project co-financed by the European Commission's Erasmus Plus programme, and what do you think are the issues still to be tackled?

The strong points are undoubtedly having been able to experiment and compare methodologies, knowledge and horizons of several partners: to discover, as we imagined and hoped, that there is a recognizable common basis of work and objectives even thousands of kilometres away, which passes through the common basis of the theatrical pathway. To have involved institutions, universities, experts even in fields other than our own in our project, with the aim of providing different yet surprisingly convergent points of view and contributions. Knowing that throughout Europe there are hundreds of professionals who are "theatre operators in the social sphere" who work with groups that are also very different from them, but

who unfortunately often lack dignity in the recognition of their professionalism and profession and/or adequa-



te training. In this, the "Covid" experience, which happened by chance during the course of our project, highlighted the fragility of this profession and the consequences on their respective work groups.

The issues still to be addressed will therefore be those that go in the direction of greater understanding and willingness on the part of the delegated institutions to open up new opportunities for training and professional recognition on the basis of this experience, with the aim of providing clearer and more defined parameters on the training and scope of this important work in various sectors of contemporary society.

And finally, to be able to imagine "translating" the real impact of theatre and the arts, without a doubt, not only in the person directly involved, but in the whole of society, the territory, ideas.

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