

# RE.Sto.Re

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

**Newsletter N.13 - NOVEMBER 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)

**FROM THANKS TO THANKS.** We leave it to the images of the final events of the Re.Sto.Re Project co-funded by the Erasmus+ program of the European Commission, to create emotion through the quality of the contributions and content.

We trust that the memory will be able to retrace these 3 years of rich and involving journey together and the step will mark the future with greater determination and awareness in the realization of what we really care about. Have a good life.



VIDEO  
CONTRIBUTIONS



[youtu.be/56ZnsMxpe2o](https://youtu.be/56ZnsMxpe2o)

# THE FIRST RESULTS OF THE Re.Sto.Re PROJECT

in a lively and topical panel discussion.  
born from the passion of those who believe in  
social and community theater



Oct. 6, 2022

**T**he Re.Sto.Re project, co-funded by the European Commission's Erasmus+ program, made its entrance into the academic world in the prestigious Sala Volpi of the University of Roma Tre, an associate partner of the project, in the Department of Education Sciences.

In a packed hall and with numerous spectators who also followed the event online thanks to the live social broadcast, Oltre le Parole Onlus, as the lead partner, offered a succession of valuable speakers, coordinated by Giulia Morello, president of Dire Fare Cambiare, associate partner of the Re.Sto.Re project.

Three sessions: project results, multiplier effect, direct experience of participants.

First, an intense introduction by Prof. **Gilberto Scaramuzzo**, Associate of General and Social Pedagogy and director of the Master's Program in Pedagogy of Expression, on how theater is an expression of the very nature of human

beings, so that improving people's ability to express themselves means improving society as well.

**Pascal La Delfa**, Artistic Director of Oltre le Parole Onlus, among other project achievements, turned the spotlight on the many social theater practitioners across Europe who also worked during the pandemic, generating cascading social impact on multiple spheres, from family to community or territory, but without recognition or professional protections, in part the goal of the Re.Sto.Re project itself.

**Prof. Emiliane Rubat du Mèrac**, from the Department of Social, Developmental and Educational Psychology and Research at La Sapienza University in Rome, told about her work in training and educational planning with students starting with the theme of relationship and how it is reductive to enter into relationship only through spoken language. How much more interesting it is to develop other artistic languages, such as the use of the body, colors, and sign language, which open up worlds often never explored. As part of this exchange between formal and nonformal education, a memorandum of understanding will be created with Oltre le Parole onlus to pool skills and experiences.

Of the value of the theater experience, **Monica Barzanti**, head of International Relations of the Community of San Patrignano, a partner in the Re.Sto.Re project, also spoke about it, reading a letter from a girl from the community who is part of the Theater Company (established in 2012). The letter highlights how even fragilities manage to find a way for expression and therefore recovery, making theater an in-



strument linked not only to particular elites. The deep connection that theater generates between people, from heart to heart, then produces an unimaginable multiplier effect. Data, one more time, do not fully tell the story and account for all the work done.

**Tiziana Bergamaschi**, director of Teatro Utile Il Viaggio, allowed us to tiptoe into her work with migrants, particularly in the workshop conducted together with **Lorenzo Mosca**, a number of psychologists and actors, who began in 2019 a path for refugees with major psychological trauma and who through theater are able to read reality in a different way.

The project, born from a synergy of professionals with different skills, is supported by the UHNCR, the UN agency specializing in the protection of refugees.

**Massimo Bonechi**, actor and director, drawing on his many years of experience in the field of theater and training, underlined how much the social theater operator needs ongoing training and requires skills and abilities as well as constant sharing among operators, which networks can facilitate.

**Paola Borgia**, director, actress, and teacher corroborated, through the telling of her own work experiences, how much theater offers, in situations of fragility, a new way forward. Mention should be made of MIUR, which, with the 2015 Good School Project, has begun to include theater in schools, but with a gap to be filled with respect to the training of specialized operators in the field.

**Magdalena Zalent**, director and cultural organizer, addressed the topic of international connections starting with the experience of Poland, emphasizing all the work that has been done with the institutions for the purpose of recognition, be-

cause bringing the method of the social theater operator to be recognized means changing society.

The direct experience of the participants in the Re.Sto.Re project was then a breath of beauty, innovation, and possibility, and everyone was impressed by the testimonies of the young people from the **Arcobaleno1 socio-occupational center** in Mirandola (MO) led by **Patrizia Ficarelli**, by the discoveries and insights of **Elena Galeotti** in a multi-sport with disabled children, by Antonella Miceli's engaging account of the experience of theater in prison and the subsequent reintegration, thanks also to the short film "Dodici metri quadri" presented in national preview at the closing of the meeting.

In summary, a project, strongly desired by **Oltre le Parole Onlus**, which involved other partners in Italy such as the Community of San Patrignano, and in Europe, Poland, Spain, Slovenia, Ireland, and Portugal, who put their strong convictions and knowledge regarding the figure of the theater operator in social work and giving an overview of the future of the profession.

**NB.** The interventions can be viewed on **Oltre le Parole Onlus'** social channels and from the YouTube playlist of the dedicated Re.Sto.Re Project channel.



# ELENA GALEOTTI E EMMA CAVEDAGHI. Two young graduates who closely investigate the project Re.Sto.Re.

**E**lena and Emma do not know each other but it is as if they spoke the same language.

They share the desire to learn and to discover the connections, going to the bottom of their intuitions.

But learning requires teachers to follow and constant questions.

This is what I saw these two young university students doing, as they devoted a lot of time to investigating and sharing the contents of the Re.Sto.Re project, exploring and highlighting the fact that not only does the theater in the social produce well-being in all human territories, but it is a real methodological opportunity, capable of generating social impact.

Let's hear from their voice.

**ELENA GALEOTTI** *Recognizing the Other as You: Creating the Expressive Space of the Word and the Theater*, Degree Thesis at the Department of Education, Roma Tre

«Each of us needs the other to express themselves, and it is in the relationship that we realize that it is our constituent», since these

are the words of Edda Ducci, philosopher of education, from whom I started writing my thesis “Recognizing the Other as a You: Creating the Expressive Space of the Word and the Theater”, at the Department of Education of Roma Tre. What I have tried to bring out from my research is that we all need a figure who stands as a You in our journey so that each of us can know ourselves, grow, improve, on the basis of a full, conscious listening, the result of a search guided by the help of someone who stands beside us.

The social theatre dimension, together with the educational one, constitute an important space of human communicability, both forms of knowledge of the world, instruments of change and transformation of human being, ways of entering into relationships.

What I learned from the Re.Sto.Re project is that theater allows us to build new scenarios, infinite possibilities to be and to be there, for us and for each other, in an environment that focuses on relationships and trust, communication and understanding.

Thanks to it, I was able to recognize the importance of the role played by a Social Theater Operator who, playing the role of an educator, helps to re-establish contact with oneself and the other from oneself, perhaps lost over time, regaining trust, meaning of responsibility, vision and listening to the other through the power of communication and exchange, regardless of any form of prejudice. A moment in which we return to being and feeling important, not only for ourselves, but for the whole group, the whole community, as well as the main reason why we need a You to make sense to say I<sup>1</sup>».

(1) Gilberto Scaramuzzo, *In-tendere, L'umana sophia* di Luigi Pirandello, Roma, Anicia, 2005







**EMMA CAVEDAGHI** The paradigm of consumption in pathological addictions: art as a tool for re-education, Degree Thesis at Professional Education, Università degli Studi, Brescia

The conference at the end of the “Re.Sto.Re Project”, that I attended, took shape through the testimonies of various professionals in the theatre, film, and arts.

The shared message conveyed the importance of looking forward, with a view to change and growth, highlighting the creativity that every-

one, naturally, possesses. And the creativity, this mean of communication connecting reason and imagination, is a gift that shines its own light, and which is such even in those who contemplate it. We need to include while avoiding the risk of exclusion, creating a communal struggle directed toward the flourishing of a paideia that educates on feelings. Theatre is a humanly powerful tool, whose deep drama builds new languages, new levels of confrontation, questioning how to reflect oneself in others and looking for a common source of joy. This Art in its variety, in its being “high” and at the same time “accessible”, overcomes countless forms of degradation and repression. Each of us has a desire for love and acceptance, but in the ordinary we are confronted with a society that suppresses the defects, creating something as far from uniqueness as possible.

Art, however, such as life itself, is fallible, wrong, and fragile: giving the possibility of accepting failure is an obsolete act, but one that reconstitutes the attempt to be happy, the only one perhaps that, truly, unites all. Everything can be said about theatre, but not that it is fiction: it’s the soul of people speaking».



# RU.FU.S. OFF-STAGE NOISES Theatre you can hear!

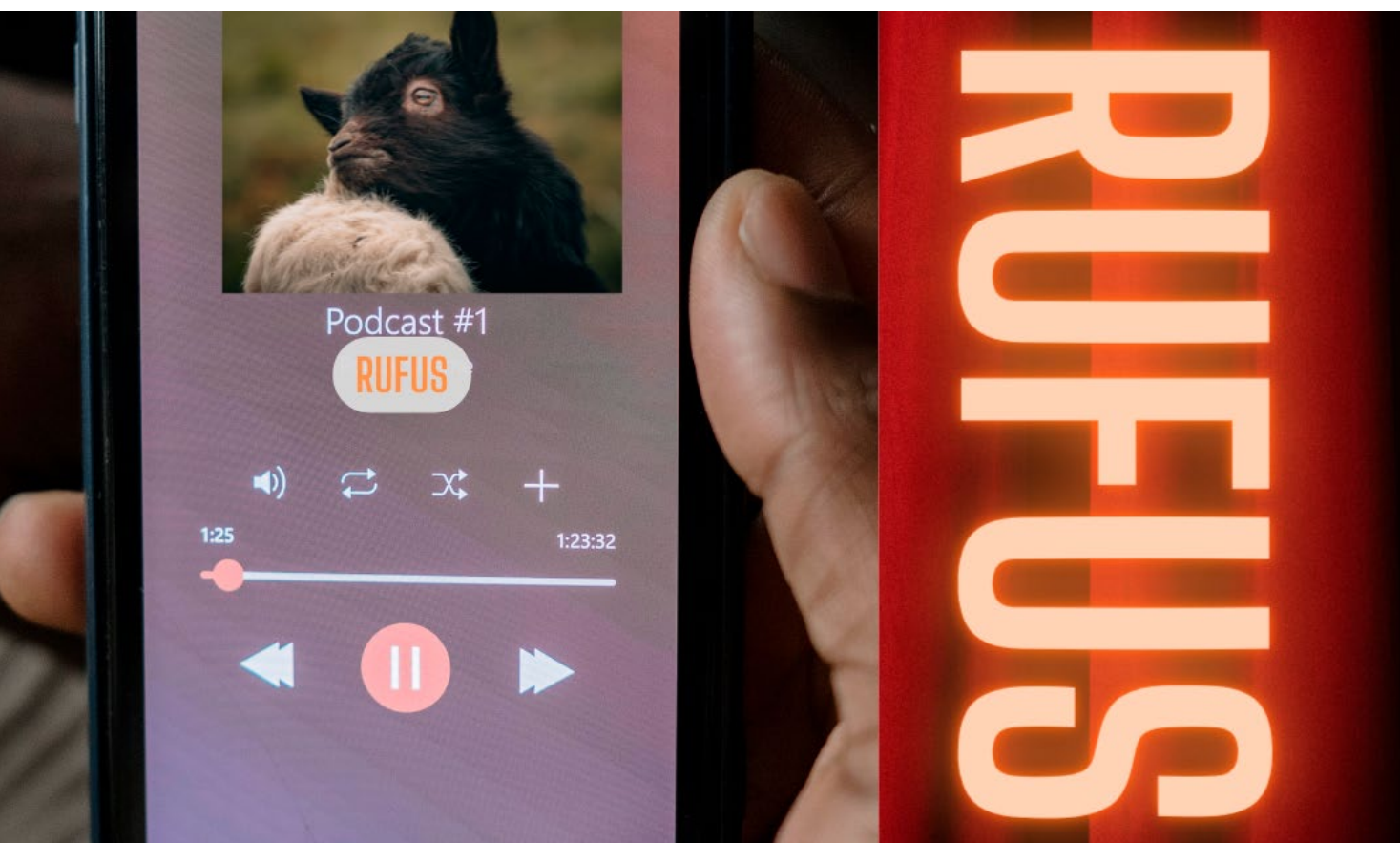
**T**he first podcast dedicated to so-called “Social” Theatre is born, which will tell the stories and the protagonists of the workshop paths of dozens of companies, associations, working groups of fragile subjects, in situations of angst or vulnerability, who use theatre as a tool of aggregation, expressiveness and well-being.

Born from an idea of Pascal La Delfa, who also takes care of the direction, Ru.fu.s. is conducted by the author together with the journalist Elisabetta Proietti, expert in social and cultural issues.

The podcast will tell stories from all over Italy: those integrated theatre companies and others, often untold by the superficiality and obviousness of the media and yet rooted in

the territories or trying to emerge as new subjects of integration, expressiveness and social redemption.

Ru.fu.s.- Rumori Fuori Scena, will be aired on the main platforms (such as Spreaker and Spotify) over the next few weeks for a first season of programming and will include, in addition to the guidance and experiences of the two presenters, interventions by external guests: not only Social Theatre Operators and directors of the various companies, but the participants themselves in the theatrical pathways who will bring their own testimonies, as well as experts and institutions who will talk about the importance of practicing theatre within society.





# THEATRE THAT INTEGRATES

The Polish Re.Sto.Re partner celebrated a grand opening of the THEATRE OF INTEGRATION in their premises in Bielsko-Biala, Poland, in June 2022. After many years of struggles to secure funds for the renovation of a ruined post-industrial building, the acquisition of a grant from the European Regional Development Fund allowed for the completion of the revitalization project.

What is this INTEGRATION THEATRE?

It covers many different forms, conventions and themes. It is a space where a grandmother can play with her granddaughters, a blind person meets on stage with someone who has a sharp vision, deaf people act together with those who can hear and persons with learning difficulties even with the professor himself. Amateur actors of various ages, often struggling with illness, disability, a lack of sense of meaning and hope for a change in their life, together with theater practitioners, create stage performances and present them to the audience. The key words that perhaps best reflect the essence of this particular phenomenon on the border of art and social activities are: OPENNESS, ACCESSIBILITY, INCLUSION and COMMUNITY.

During the opening celebration also the RESTORE Multiplier Event took place. It gathered, among the others art instructors (in particular theatre practitioners), artists, NGO staff, local government employees, management staff of cultural, educational and care institutions. Also, the representatives of four RESTORE partner organizations from Italy, Ireland, and Slovenia were present (Oltre le Parole, San Patrignano, ProSoc and Smashing Times). The core part of the project dissemination activities during the event was the panel discussion on the role and mission of



the Social Theatre Operators. Moreover, a workshop for art instructors led by two Italian trainers - Pascal La Delfa and Monica Gocilli, specialists in the field of socially engaged theater was successfully conducted.

At the end of the event four performances created by amateur theater groups were presented. All of them are good examples of engaging socially vulnerable people in artistic actions.

Although the new artistic centre was officially opened, it is only the beginning of a long way of developing its program and mode of action.

It is planned to systematically conduct workshop classes in the restored building, as well as to organize weekends with the Integration Theater, at least once a quarter. Like any long-term project oriented towards social goals, also the mission of this new institution has many challenges ahead.

# PILOT COURSE IN PORTO: one of the Re.Sto.Re seeds

Planning a course is like creating a narrative. With the starting point set, we draw the plot, we define points of passage, we build bridges (between theories, practices and learning), we invite partners for the path, we let ourselves be influenced by their contributions, we challenge concepts, we open spaces for dissent, we look for resolutions. However, this whole narrative is a process of co-creation in which we allow ourselves to be shaped by the participants, by the needs that arise, taking shortcuts and detours that prove to be beneficial for the group.

This path began to be traced three years ago, when we joined the RESTORE project (2019-2022), which included, among other outcomes, the design and implementation of a pilot course for “Social Theatre Operators”. The whole process of reflection and discussion about this professional role shaped the

From then on, the sequence of the training modules, like in a narrative, was carefully planned to lead to experimentation with different methodologies and approaches, focused on the role of the facilitator in different contexts. Integrating a reflexive and experimental component, it was intended to challenge the trainees to experience and facilitate collective creation modes, through the exploration and crossing of artistic languages, while acquiring introductory project management tools.

After some doubtful periods and postponements due to the pandemic restrictions (hoping we would be able to do the course face to face), in November 2021, we opened the applications for the Course for facilitators of Community Artistic Creation. The over 75 applications we received in the following weeks, immediately revealed a wide interest in this area, by people from the most diverse



design of the course. The idea of “facilitator of Community Artistic Practices” turned out to be the closest term to define what we do, as PELE, and, consequently, the knowledge and experience we could share.

academic, professional and geographical contexts. The 24 available places were filled by a group of people coming from various training areas and with different levels of experience in community artistic projects.



Between January and April, we carried out the first part of the course during 12 intensive weekends, complemented by online sessions, including mentoring in small groups. The second part of the course - “Experience in context” - challenged the trainees to facilitate creative processes, in pairs/trios, for groups from 11 partner institutions, applying and challenging the methodologies learned in the first part.

Throughout the training course, there were more open meetings - such as the collective and mentoring sessions - which were intended to be places for interaction between the class, challenging the exchange of concerns and possible solutions, as well as the discussion of adjustments to the course itself. These spaces turned out to be vital for the collective and the cohesion among the group, as well as for the integration of learnings and challenges that emerged. The diversity of profiles within the class itself fostered the multiplication of approaches that were being tried out and appropriated, leaving the seeds for the creation of a network of facilitators.

In the same week that we met with the European partners to mark the closing of the RESTORE project (in Italy), we met up with the class to exchange views on the echoes that remained from the course and continuity proposals were outlined through monthly meetings.

Planning a course is like creating a narrative. And in this case, it was designed by all the people who were involved - the 24 trainees of the class, the 19 trainers, mentors and producers who guided the course, the 15 partner institutions that contributed to the implementation of the course and the approximately 150 participants in the workshops.

Along the way, many doors were opened to welcome the different demands of this course, among which we cannot fail to ex-



press our gratitude:

To ESMAE and Junta de Freguesia do Bonfim, who gave us the space for the training sessions;

To the S. João National Theatre, which provided a guided visit to the Theatre, also supporting the initiative developed by a pair of trainees, which resulted in the Abraço dos Vizinhos do Teatro (Theatre Neighbours' Hug);

And also to all the partner institutions that joined PELE to host the “Experiences in context”, including:

**Agrupamento de Escolas de Corga do Lobão**  
**AMARE**

Associação de música, artes e espetáculos - Maia

Asas de Ramalde

Centro de dia Artur Brás - Porto

Associação O Meu Lugar no Mundo - Porto

Casa Benéfica e Previdente / Glicínias - Oporto

Casa da Abóbora - Cinfães

Centro Social da Sé - Porto

Centro Social Soutelo/Projeto Na Praça!  
Porto

Espaço T - Porto

Município Santa Maria Feira / Projeto Germinar  
Arrifana

Santa Casa da Misericórdia Porto

Casa Abrigo Santo António - Porto

# A “NON-MANUAL” FOR THE SOCIAL AND COMMUNITY THEATER OPERATOR

**F**or the first time in Italy, a guide is being published on how to approach theatre in situations of vulnerability, dedicated to specialised Operators and also to those who want to approach leading groups in difficult contexts through art and theatre in particular

Born from the experience of 18 years of training courses in the field of non-formal education offered by “Oltre le parole onlus”, the “non-manual” envisages (starting from the same title) an unstructured approach defined in detail, aware of the fact that it is not possible to define a precise working method in the field of Social and Community Theatre, but rather a continuous attention and search for solutions suited to the group and the objectives to be achieved.

The publication identifies a series of parameters to be evaluated and modulated not with the aim of providing simple solutions to the

difficult situations in which group leaders may find themselves, but of proposing tools and refining attentions in order to make the solutions emerge from the operators themselves according to their own skills and the people they work with.

Proposed in a form that is more narrative than academic, the author Pascal La Delfa (director and theatre author and founder of the O.t.s. course in 2006) seeks to propose to readers his own experience in various contexts of vulnerability and discomfort with lightness but depth: contents that can be read on several levels, both as a narration of episodes that have really happened in thirty years of experience, and as tools for the practical application of Theatre in the Social. With the awareness that “Social” has the political meaning of working on the whole

of society and not only in the restricted sphere of people with more or less obvious difficulties to which this type of theatre is usually thought to be relegated.

The book will be published in December 2022 by Seri Editore of Macerata on the occasion of the author’s thirty years of work in social theatre, and will be available in major bookshops or online shops.





# ECHOES

## TRAINEES FROM THE COURSE IN PORTO REFLECT ON THEIR LEARNING JOURNEY

Given the lack of more words to describe the impact of the RESTORE pilot course in Porto, on those who were involved in it, here are some excerpts of the reflections written and shared by the class and a video that sums up the course sessions:

*"Thinking of the course as an experimentation of different 'ways of being together', understanding this 'being together' as a knowledge producer that, in the end, reveals to us a cruel truth: there are no formulas within this work."*

(...)

*"Points of return: constantly reminding ourselves that availability is a place of risk, a place of delicacy, a place of listening."*

(...)

*"How many forms of listening are possible?"*

(...)

*"Collective practices mean caring for the other"*

(...)

*"Finding new definitions and synonyms for facilitator" (...)*

(...)

*"It was for the questions (that were left simmering), and the provocations of given knowledge that became a point of constant questioning, for me and for others."*

(...)



*"I believe that with this journey, I have changed practices and looks, I feel slower, more connected with my body and with the different senses of the others."*

(...)

*"I also feel more courageous to continue with my projects."*

(...)

*And today, seven months later, I still have no concrete words for the journey that led us to take off, from which I have yet not landed.*

(...)

*A feeling of MISSION ACCOMPLISHED.*

(...)

*It was a "dive" of gigantiness.*

[Video summary of the Course in Porto, Portugal](#)

# O.T.S. ACADEMY!

## training, exchange, projects

**D**rawing on the experiences of the Re.Sto.Re project training, and on the strength of many years of experience in the field of training as well as the construction of networks of Social and Community Theatre Operators by Oltre le Parole onlus, the “Academy” project was born.

A week in June (to begin with!) in Umbria, in a splendid location immersed in nature, where Social and Community Theatre Operators will be able to have moments of training, project exchanges, didactic and professional comparisons, all under the banner of the “OTS® method” but with the intention of contaminating each other and producing new projects in the local, national and international spheres: from small local realities to new European projects, passing through convivial moments and reflection.

The project is the result of the combination of ideas and experiences of Andrea Lombar-

di, director and trainer from Umbria, Massimo Bonechi, director and trainer from Tuscany, and Pascal La Delfa, artistic director of Oltre le Parole onlus.

The Academy will have two parallel and partly converging paths: the advanced training area (dedicated to those who have attended OTS courses or masters specialized in social and community theatre in the past), and the part dedicated to those who want to approach the OTS® method for the first time and without any particular experience (teachers, psychologists, actors, directors, social workers, educators, etc.). Hospitality will be included in the course, as well as opportunities for professional growth and conviviality.

Soon all the information will be available on the website [www.teatrocivile.it](http://www.teatrocivile.it) (just renewed!)





# "WHY CAN'T I?" A FORUM THEATRE PLAY



Since 2020, PELE has been working with a group from “Asas de Ramalde”, an institution based in Porto who works with people who have experienced substance use disorders. In late 2021 we began a Forum Theatre workshop with this group, integrated in a wider program promoted by the Municipality of Porto dedicated to vulnerable territories and groups.

In following months, the group created a performance based on their life stories, regarding the prejudice they experience every day. “Why Can’t I?” tells the story of someone that hopes to change his life and to embrace other challenges, however his dreams collide with the external prejudices, especially from those who do not know him.

Since the premiere of this Forum Theatre play, the group has had different presentations and artistic experiences, and now PELE is focused on providing the tools for the group self-reliance.

Forum Theatre, a method from Theatre of the Oppressed created by Augusto Boal, proposes the theatricalization of reality and, from there, the rehearsal of alternatives for change. It is not intended to poetize or simplify the complex process of transforming reality and power relationships. Indeed, theatre allows people, at very least, to feel creative freedom, the exchange of roles, the rewriting of narratives and the positive contamination of this process in our lives and bodies, making us more aware of the power of collective action.

# BREAKING NEWS

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

### "THE CIRCLE OF THANK YOU". SOME THOUGHTS AND CONTRIBUTIONS ARISING FROM THE EVENT "NOW RESTORE -L'ARTE CHE UNISCE"

We could not help but give each other the gift of some photos and written feedback, as if it were a circle of thanks, of the October 29 day spent together, a precious gift for our readers as well.

“I am delighted to have participated in the final conference of the European Project Re.Sto.Re which, through different paths, offered concrete evidence of experiences aimed at fostering the opportunity to access the world of art, beyond pre-established conventions.

This is why I thank you again for the invitation and congratulate you on your choice of the theme. My contribution, of course, privileged one of the languages of art: dance, with a focus on danced movement according to the Hobart Method - knowing oneself in dance. Since childhood, movement has been a very important means of expression for me. With movement I could give voice and express different states of mind. I danced without knowing it.

Everyone should dance. Not to be professional dancers, but to dance, to dance life.

Especially men, because then they can manage excess energy and cultivate strength of spirit, kindness. As Rudolf Nureyev said: ‘It is the law of love: one loves because



one feels the need to, not in order to obtain something or to be reciprocated’.

**Claudio**

“It was an honour and a pleasure to spend this wonderful day with you, at the end of the European Project Re.Sto.Re. Thank you for the welcome, for the wonder, for the sharing. Thank you for the wonderful and hard work you do for our whole community, because the young people who are trained by you are a resource for all of us and we can really learn the meaning of dialogue between human beings without mobile phones and distractions. The workshop with Moni-





ca and Federico was really very exciting and also very inspiring from a training point of view.

Thank you and we hope to be with you again very soon.”

**Federica**

We left in our hearts a raging river of grace and emotion.

**Raffaele**

“International closing event of the Erasmus Plus Restore European Project.

Paradoxically, a restart. Returning to San-Patrignano after the pandemic, immersing ourselves once again in the mood we seek and find necessary to breathe new air. The pictures do not truly render justice because these are initiatives that in order to understand them you have to live them, you have to experience them by sinking your hands and heart into the dough.

Let us try to share some insights. In the company of the project’s protagonists and guests who have much to say through their work,

including the Hon. Raffaele Bruno, who brought the experience of theatre in prison (“Since I came to know art, this cell has become a prison” cit. Cesare deve morire) and Jacopo Gubitosi, director of the Giffoni Film Festival, who spoke about youth and inner as well as environmental sustainability. The Artistic Director of Errare e Umano Pascal La Delfa (Oltre le Parole Onlus was the leader of ReStoRe), who on this occasion leads (the event, the project, and through unprecedented perspectives) reminds us that theatre is always social insofar as it is capable of transforming people and society.

In theatre, everything can be said except that there is fiction. Tired of talking about discomfort, we talk about vulnerability. We are all vulnerable. Even Achilles and Superman. Every passion is a stronghold in freedom from substances and addictions. Theatre is the place where you go to play a role and instead find yourself. It is an instrument of health; it is not a cure but creates well-being. It is not just performance/show, but a process made of otherness, fragility, depth, of working for a WE. All that there is before going on stage is research, the right to make





mistakes, to feel failed in the research, it is investigation into one's own beauty. We all want to be loved and accepted, which is why imperfection is seen as a danger. Theatre and art give you a generous time in which you do not feel judged but in the process of becoming. And here we find the cherished theme of the right to error that Pascal and Oltre Le Parole have been enhancing and substantiating for years. Art that unites has a multiplier effect and generates wealth. It should be measured an index of the educating capacity, of transformation, of happiness, and in fact we work for this, to give evidence to what is already visible to the naked eye. Only the artist can define and decide when his work is finished (as Picasso also maintained), and this is true for all artists and for every person who is 'provisional' and on the way.

And then it is nice to retrace the journey of these 3 years of the Re.Sto.Re. project, training theatre operators in the social sphere from the north to the south of Italy (and then returning to their own territories, bringing and multiplying their expertise), from the peripheries to the centres (including inner centres), together with various European partners. A kaleidoscope of experiences where theatre can most often be found outside the stages, in unexpected places, peeling potatoes in Frankfurt, in a Roman kitchen amidst memories and the recipe for pasta alla Norma, in hands that create puppets, in a pie sliced into wedges, in the freedom and courage that the SanPa boys at lunch feel in being able to tell us their toxic story."

Festival Errare e Umano

"The centrality of the social theme in cultural impact activities. One of the principles



that Giffoni has been making its own for decades and that have led it to be an example at national level.

General Manager Jacopo Gubitosi was the protagonist of the final day of the European Project Re.Sto.Re. at the San Patrignano Community, focused on the recognition of the professional figure of the social theatre operator as a tool to tackle the risk of social exclusion. Also present were Elena Scisci and Giuseppe Tedesco from the Management Team. The visit of the Giffoni delegation ended with a visit to the Community of San Patrignano, proposing a future collaboration with the artistic pole of the Emilian reality”.

### Giffoni Film Festival

“Thank you, thank you, for this wonderful experience I had, thanks to the European Project Re.sto.Re, thank you indeed. I am so very very grateful to you, for this memorable, wonderful day, thank you very much.”

**Luca**

# BREAKING NEWS

[info@restore-project.com](mailto:info@restore-project.com)  
[www.facebook.com/progettorestore](https://www.facebook.com/progettorestore)

