



RE.S.T.O.R.E. project

Training manual and methodology



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as a professional to tackle the Risk of social Exclusion***

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This manual is an extensive summary of output 2 provided by the Erasmus Plus Re.S.T.O.R.E. project co-funded by the European Union (project number 2019-1-IT02-KA204-063248).

The project leader is the cultural association Oltre le Parole onlus Roma (Italy).

The project partners are: Pele (Portugal), Teatr Grodzki (Poland), Magenta Consultoria (Spain), Smashing Times (Ireland), Comunità San Patrignano (Italy), Pro Soc (Slovenia).

Associated partners are: Università Roma Tre (Italy), ass. cult. Dire Fare Cambiare (Italy), San Patrignano Scuola e Formazione (Italy).

The project began in the fall of 2019 and ends in the fall of 2022 (initially lasting 30 months, extended to 36 due to the pandemic).

Further details , of this and other project outputs can be seen on the official website www.restore-project.com and related socials (Facebook, Instagram, YouTube) as well as on the website of the lead association Oltre le Parole onlus- Roma www.teatrocivile.it

Il presente manuale è una ampia sintesi dell'output 2 previsto dal progetto Erasmus Plus Re.S.T.O.R.E. co-finanziato dall'Unione Europea (progetto numero 2019-1-IT02-KA204-063248).

Il capofila del progetto è l'associazione culturale Oltre le Parole onlus (Italia).

I partner del progetto sono: Pele (Portogallo), Teatr Grodzki (Polonia), Magenta Consultoria (Spagna), Smashing Times (Irlanda), Comunità San Patrignano (Italia), Pro Soc (Slovenia).

I partner associati sono: Università Roma Tre (Italia), ass. cult. Dire Fare Cambiare (Italia), San Patrignano Scuola e Formazione (Italia).

Il progetto ha avuto inizio nell'autunno del 2019 e termine nell'autunno 2022 (inizialmente della durata di 30 mesi, prorogato a 36 a causa della pandemia).

Ulteriori dettagli, di questo e degli altri output del progetto sono visibili sul sito ufficiale www.restore-project.com e sui relativi social collegati (Facebook, Instagram, YouTube) nonché sul sito web dell'associazione capofila Oltre le Parole onlus Roma: www.teatrocivile.it

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Preface

The course contents, methodology, activities and expected learning outcomes were defined through cooperation between the partners, tested in 3 of the associated countries of the Restore project (Italy, Poland and Portugal) and finally presented in a kind of “hand-book” containing all the necessary information for an effective replicability of possible future training courses, drawing on the project experience.

The manual will be aimed at trainers, pedagogues and educators in the field of non-formal education, mainly from the fields of theatre and social work through art. At the same time, the materials produced during both the training part and the subsequent elaboration of the “pilot courses” (i.e. the practical work placements carried out by the trainees participating in the course with further specific target groups) were so copious that it would have been difficult to condense them into a single publication. For these materials, which are useful both for the completion of the project overview and for possible further study or further development of the project, please refer to the official project website www.restore-project.com where a special area will be set up with the materials that it was impossible to include in this publication, as well as links to audio and video materials realised during the various phases and certainly useful to complete the complete vision of the project, the implementation methods and the possibilities of replicating what was elaborated during the project.

This can be completed by drawing on the extensive bibliography collected during output 1 of the same project. In this publication we will use the term S.T.O (Social Theatre Operator) or O.T.S. (Operatore di Teatro nel Sociale) as a synthesis to define also other terminologies already defined in other sections of the project and used in the various countries (e.g. “theatre facilitator”).

MANUAL

Edited by Oltre le Parole onlus (Italy)

CHAPTER 1

Manual Guidelines

- Detailed teaching content, structured in modules and topics, corresponding to the expected learning outcomes;
- The training methodologies to be followed;
- Specialised training materials collected during the project. as a result of the research activities and transnational peer learning workshops;
- Recommended evaluation methodology for both theoretical and practical training;
- Outlines and reference materials for further professional development and future course application

Introduction

The handbook was constructed on the basis of the experience the project partners gained in the planned training courses between autumn 2021 and spring 2022, together with the *pilot courses* realised by the trainees themselves after the training, as well as the feedback from the participants, supervisors and teachers.

It should be noted that, of course, the COVID pandemic event was not envisaged when this project was set up, nor were any, or even minimal, online activities envisaged, this being a course with a purely experiential and artistic basis. The partners did their best to realise what was planned despite the obvious difficulties and the variation in the global context, with excellent results. In Poland, however, the training course was carried out entirely online; in Italy, it was largely in-presence, with a few online lessons (as in the basic model); in Portugal, the course was carried out entirely in-presence.

On the sidelines of the project, in the previous phase, an important research on the S.T.O. profession in Europe was carried out: the study was not initially planned in the project itself, but the time and resources available during the first major European health lockdown were used to administer a questionnaire to professionals and organisations where theatre/artistic activities were suspended, from which important results were obtained, certainly worthy of further investigation and which in some ways complete the work of this project. The full results of the study are available on the project website.

The selection of participants

The pilot training course was publicised through various means: the Re.sto.re. project website, the project newsletters, and the websites and social media of the partner country

structures. The course was offered to any citizen of the European Union, with the sole specifications of being of age, having at least a high school diploma and having interests, skills and/or studies in the field of pedagogy, art, theatre, formal and/or informal education.

In addition, the application form was sent to several contacts of professionals, theatre and art schools, universities and other public and private institutions potentially interested in attending the course and/or hosting subsequent internships.

Applicants had to fill in an application form in which they recounted their specific background, their practice and the reasons why this course would be useful for them, as well as sending a complete CV.

Numerous applications for selection were received by each of the partners. Between the three countries, over 250 applications were received, demonstrating a high level of interest in the field and the validity and innovation of the proposed course. A difficult selection of participants was therefore made on the basis of the evaluation of CVs, motivational letters and, in some cases, personal interviews: in detail, as a further selection criterion, the specific reasons for requesting participation were asked, the sharing of the objectives and principles of the Erasmus Plus project, the willingness to commit to following all the training activities, the possibility of immediately applying the lessons learnt during the training through the realisation of activities with other subjects, as envisaged by the project. An important criterion of choice in identifying the class was to form heterogeneous groups in terms of age, skills, experience, geographical origin, abilities.

The working groups were presented with a clear syllabus of the subjects, objectives and how to apply and run the course. These materials are also available on the website.

Key working methodologies

The common basis for the work proposed in the training was derived from the definition of Output 1 of the Restore project, in which the key actions of the figure of the social theatre operator/theatre facilitator were identified, as well as the specific skills and scope of the profession and the differences with similar but different figures (art therapists, social animators, artistic facilitators, etc.) already present in the repertoires of the various European countries.

For further details, please refer to the website www.restore-project.com where the results of the project outputs are published in detail, and other materials that could not be presented in this publication due to space constraints.

In any case, once a perimeter was defined in which the S.t.o.s./S.t.o. must/can carry out their work, a training course was implemented in each country on the basis of their

own experiences and training specifications (even over twenty years), while remaining within the work proposal realised by all partners and related in detail to output 1 of the project.

In particular, they were common to all courses:

- The number of training hours, both theoretical and practical
- The basic number of participants admitted to the course
- The scope of compulsory training macro-areas
- Practical application of trainees through the realisation of post-course pathways
- The collection of documentation concerning the evaluation of the course provided and the related feedback.
- The collection of video-photographic materials and other documents that can testify to the activities carried out both in training and in subsequent placements.

CHAPTER 2

I. Training Basics

a) Structuring the learning path

The basic training process was defined as 300 hours of activity for the participating trainees. The structure of the course, planned in output 1 (before the pandemic event) was as follows:

- **Part One** - 180 hours in total

Theoretical/practical training for trainees participating in the pilot course:

134 total hours divided between 8 in-person weekends (120 hours) + 2 online days (14 hours)

40 hours: Materials to be viewed/studied (home study)

6 hours: Per pupil for supervision (2 hours per month by appointment)

- **Part Two** - 120 hours in total

Practical skills testing workshop

120 hours in total, divided between:

10 hours of planning (realisation of the work programme, meeting with supervisors, supervision of spaces, definition of objectives, etc.).

10 hours to share with the group the viewing of shows/exhibitions/museums...

Approximately 40 hours (actual practical workshops) of group meetings of 4/6 hours per week for 8 weeks.

40 hours to prepare the final product (performances, open rehearsals, readings, short films, books, etc.).

10 hours of meetings (2 hours per month per S.T.O.) with staff and project supervision

10 hours for post-work feedback with participants, project leaders and host institutions and for the drafting of a final evaluation document.

The first course to start among the three was in Poland on 13 September 2021. Given the difficulties arising from the restrictions related to pandemic effects, and having assessed the practical possibilities, it was decided to carry out the activities online, in order to still be able to provide adequate training to the participants who had been previously selected. The number of people selected and admitted to the course was 25. A positive element regarding the fully online delivery of the course was that this facilitated the participation of trainees from different cities in Poland.

The second route started in Italy on 2 October 2021. The route as defined in output 1 remained more or less the same. Between July and September, the selection of participants from all over Italy was carried out and the classroom lessons ended in December 2021. The number of learners admitted was 25. In January 2022, a kind of online test/examination was conducted to check the study skills that had been developed during the theoretical subjects course. The test was not initially envisaged in the pathway, but was deemed useful by the teaching management to check the preparedness of the pathway participants with regard to the materials provided as home study hours. The workshops carried out directly by the learners using the methodology proposed by the Restore pathway began in December 2021 and were completed by June 2022.

The third route was the one that started in Portugal on 14 January 2022 and ended in July. The number of selected participants was 24, including people with different backgrounds, mainly from social and artistic areas. The first part of the course was distributed throughout 12 weekends (face to face) led by 17 different trainers and experts, as well as online meetings (mentoring and collective sessions) to complement the learning process. In the second part of the course, the trainees worked with groups from 11 partner institutions, from April to July, to apply the methodologies shared and learned during the first part of the course.

Thus, a total of 74 trainees took part in the training course in the three countries. The course in Portugal was delivered entirely in presence, due to the improved health situation in the country.

Before going into the details of the training modules, we feel it is important to highlight which were the training macro-areas defined within the initial project. In fact, as mentioned, the partners carried out the training respecting their own experience and knowledge, but they had as reference 5 training macro-areas that were considered fundamental for the development of the course and for the provision of possible future training activities for the definition of the professional figure.

II. The subdivision into training macro-areas

On the basis of the activities elaborated and defined in the first part of the Restore project by all project partners (IO1), it was felt that the competence pathway could be divided into 5 important macro-areas, on which the training hours could be organised.

- a) Theatre Pedagogies
- b) Group Training and Management
- c) Artistic Area
- d) Scientific and Cultural Area
- e) Management Area

The aforementioned training areas concern the lessons that the participants in the pilot projects attended. Since, as mentioned above, each partner nation had (and has) specific training experience and expertise, it was decided that there should be a minimum number of 20 hours equal for each macro-area (thus 100 hours of training equal for all partners); the remainder could be modulated according to the specific experiences of the partners, the cyclical possibilities concerning the delivery of the courses (online or in presence), the need or not to deepen certain topics with respect to the composition of the final class group.

In detail, the defined and identified macro-areas can be better specified as follows:

(a) Theatre pedagogies:

This means all techniques (acting, directing, related to actor's theatre or figure theatre, etc.) useful for training participants from a purely theatrical point of view. This also includes methodological approach skills. As the course is not necessarily aimed at actors and actresses, or directors, we decided to include a part of theatre training which is at the basis of our profession, and which differentiates it from other similar courses (e.g. art therapy, music therapy, animation...)

b) Group formation and management:

In this area we intend to provide insights and techniques aimed precisely at group formation and management. This is a fundamental characteristic of the OTS: its aim is not (only) to stage a performance (as 'any' director would do) but to amalgamate the working group, respect participants' differences (indeed, where possible, enhance them), foster relations between participants, improve the expressive abilities of each and so on.

c) Artistic area:

In this macro area, ideas are proposed that do not come explicitly and directly from theatre training. The aim is not to give specific skills, as for example could happen in the field of so-called "art therapy", but to provide stimuli, to broaden cultural and artistic horizons, to relate one's own and others' knowledge and experience, with the aim of being able to create an artistic transversality that becomes a key feature of OTS training.

d) Cultural and scientific area:

In defining the professional figure of the OTS, it was considered necessary to provide participants with a knowledge, albeit basic, of anthropological, sociological, psychological references and everything inherent to the scientific sphere and applicable to our training area. At the same time, the aim of the macro-area was to provide historical elements relating to the theatre and the arts in general: theatre history, art history, etc.

e) Management area:

As the profession of the OTS comes explicitly and mainly from the artistic field, it was deemed necessary to provide participants with some knowledge regarding the project part of the activities: not only how to write and present projects and workshops, but also an overview of possible participation in calls for funds, the possibilities of setting up and managing cultural enterprises, elementary specifications regarding the administrative part, and basic elements of reference legislation.

CHAPTER 3

a) The specific core competences and methodologies for each country course provider: three methodologies compared

POLAND - TEATR GRODZKI

Puppetry is an independent branch of theatre and visual arts, very rich in forms and traditions. Its essence is to bring an object, an inanimate material to life and to build a unique relationship between the animator and his/her puppet companion on stage. The concept of a puppet carries many meanings, and there are many different theories behind explanations of the puppet origins. According to the World Encyclopaedia of Puppetry Arts, it seems undeniable that behind its very large diversity, and in spite of being unable to find a general definition, puppet theatre was indeed born “on the steps of the altar” in most countries. In other words, puppets originated from ancient idols and therefore appeared in the context of ceremonies and in terms of religious customs (<https://wepa.unima.org/en/origins-of-the-puppet/>).

Puppet theatre has also been recognised as a therapy and educational tool all over the world. However, it applies to working with children, most of all, possibly with youth, while in adult education it is rather exceptional.

The Bielsko Artistic Association Grodzki Theatre has been successfully using puppetry art as an efficient adult education method and in projects focused on social inclusion. The Association is well recognised as a promoter of puppetry as an attractive alternative to drama and actor theatre fostering inclusive practices, not only in Poland but also in other European countries thanks to the cooperation with numerous international partners. This is why this particular technique has been proposed by Teatr Grodzki as a key methodology in RESTORE pilot training. It can be described as a composition of four main units - tasks leading to specific learning outcomes. At the beginning, the training participants learn how to build simple theatrical puppets out of brown paper and string. They follow precise directions given by the trainer, who is also creating a human-like figure, showing the construction process step by step (1st module). Next, everyone has a chance to personalise their own puppet. The task is to make each figure a real character with some distinctive features (usually also representing the creator and his/her sensitivity, inner world and perception of life). The participants have some time to equip own puppet with additional elements of its appearance (for instance funny hair or a dress) and they use both the paper and string, as well as other materials (fabric, pieces of cloth, ribbon). It should be a free exploration process in search for giving birth to a real personage (2nd module). Once the

puppets are ready, the participants are invited to experiment with the animation techniques, after receiving explanation and some suggestions from the trainer on what are the basic animation rules (3rd module). The last step of implementing this methodology is to let participants invent and stage short puppet acts which can be the way of their self-expression or just some kind of sharing a visual story on any topic (4th module).

The main advantages of using this practice, also indicated by the training participants, include: high accessibility (engages people with different disabilities and problems of almost all age groups), deep emotional engagement, suitability for integration and team building, ice-breaking and tackling personal and social issues, involvement of body not only brain, immediate results of manual work and low cost of the materials needed.

The puppetry art proved to be the most commonly used technique by the RESTORE training participants in their own artistic projects for socially vulnerable groups.

ITALY - OLTRE LE PAROLE ONLUS

The association is the project leader and has deliberately sought out and involved European partners in order to compare and build on the training experience in the field of non-formal education in over 17 years of work in Italy. In fact, over these years, with the “O.T.S.® methodology” (trademark registered at the Ministry of Economic Development and methodology included in the Lazio Region’s list of good practices) over 40 courses have been delivered and over 600 operators trained throughout Italy.

The methodology comes mainly from the theatrical field, but the contamination with other experiences and competences is fundamental to Oltre le Parole’s activities, which applies the methodology in a variety of contexts: the aim of the training is not to provide solutions to the participants, but to provide tools so that the participants themselves are able to find the best solutions according to their own work groups, objectives, skills and experiences.

Since the training activities are fundamentally based on the direct experience of the participants in the lecturers’ proposals, and on the subsequent deconstruction and explanation of the objectives proposed and achieved, it is suggested that the participants deepen the theoretical parts thanks to the extensive reference bibliography in the field of social and community theatre, which has been collected and sorted by Oltre le Parole in recent years. In this way, not only can students deepen their own skills with specific indications, but they can also see and connect related and transversal teachings that have emerged thanks to the lecturers’ proposals. The training courses are finally delivered with a base of regular lecturers, but it is established practice to choose certain lecturers and their teachings only after having verified the composition of the class: their interests, their needs. This path, which is quite unusual in training (normally the programme of lec-

turers and teachings is completely presented before the training course in all training areas) makes the training a unicum that over time has proven to be very effective in its final results, and has allowed the involvement of more than 40 lecturers who have taken turns in forming individual classes. As is customary and customary in the development of critical and artistic sense, the participants were asked to translate some of the teachings/lessons into artistic creations: short films, writings, visual arts activities, video-magazines, etc. were thus born, some of which can be viewed on the website and youtube channel. For each weekend of work, a couple of trainees were identified who could instead create a 'logbook' of the activities, in objective form: both to have a written record of the lessons, beyond the trainers' sheets, and to form a sort of 'student handbook' to be collected at the end of the course. Some of the trainees were practically involved in communication activities, e.g. conducting interviews with the lecturers which were then published on the Restore association's web pages.

The theatrical path proposed as the main basis, is the methodology borrowed from a great Master of Italian Theatre: Orazio Costa Giovangigli's 'Mimesis'.

A 20th century Italian theatre director and pedagogue, Orazio Costa Giovangigli was in contact with the French master Jacques Copeau, with whom he shared his work and developed his poetics and theatrical training. Like other 20th-century masters (Grotowski, Stanislavsky...), his method starts above all from the use of the body and the re-appropriation of what he calls man's 'mimesic instinct', i.e. the ability and need to make oneself similar to others. A very valid technique for actresses and actors, but also for the recovery of a better and deeper knowledge and use of body and voice, valid and effective also for ordinary people, people with difficulties, children. Parallel to his long career as a director, pedagogue and poet, as well as a teacher for many years at the National Academy of Dramatic Art, in the 1970s Costa created an important 'theatre workshop' experience open to the entire population. We believe it is very important to use this theatrical technique, which is very far from the Theatre of the Oppressed that has depopulated Europe in recent decades but often overshadowed the experiences of the great theatre masters of 20th-century Europe, whose experiences on several occasions started or were experimented not only with professional actors and in traditional theatres but with ordinary people and in unconventional spaces, giving theatre a "naturally social" function. If, on the one hand, Orazio Costa's methodology allows anyone to understand and interpret words, be they prose or poetry, at the same time it allows for highly profound and detailed actorly work with professionals, where the body becomes a means for living, understanding and explicating the word. Moreover, Orazio Costa's work is very much based on chorality: this methodology is extraordinarily powerful with actors, but it has proved equally valuable in the group work that the Ots applies in its field of work, where the protagonists of the workshop courses are not professional actors but people who find theatre as a 'means' and not as an 'end'.

In the training course for the Restore project, an attempt was made to give as broad an overview as possible to the participants, while remaining within the constraints of

macro-area training and drawing on previous experience in training by the same structure. As many as 17 lecturers took turns in teaching hours during the training course.

PORTUGAL - PELE

This pilot course organised in Porto followed on 15 years of PELE’s experience in this area and it proposed an exploration of the art forms and its catalyst role to trigger transformative processes on individual and collective levels.

The first part of the course involved a sequence of training modules, focused on tools for facilitation and civic-political activation, through the use of multiple artistic languages and methodologies (theatre, movement, music, visual arts, among others).

The second part of the course involved an experience in a community context, in which the trainees could apply the various methodologies into practice, by facilitating creative processes with specific groups from partner social organisations.

During the training course, the participants were challenged to reflect, experiment and facilitate collective creation processes, through the exploration and crossing of different artistic languages. While doing so, the trainees were encouraged to question their role as facilitators, while acquiring tools to design, manage and evaluate artistic community projects.

The methodologies used by the 17 trainers that were involved in Pilot Course in Porto were deeply rooted in the principles that have been guiding PELE’s work in the Community Artistic Practices area:

1. Cross arts collective creation:

- Participatory methodologies - introduction, principles and good practices
- The role of the facilitator: mediation, facilitation, leadership
- Basic tools for collective creation processes (using and crossing different art forms)
- Approaches of various trends/movements of participatory methodologies in theatre, visual arts, music, movement, ...
- Various exercises / experiments for the preparation of group informal performances / creations
- Horizontal decision-making (including in some organisational aspects of the course, namely the contents and formats of the ‘Mostra final’ / final session)

2. Working with mixed-groups:

- Good practices and first approaches - possible adaptations of the exercises to groups with mixed abilities
- Heterogeneity: intergenerational and social crossovers, as opposed to the society’s well-defined categories (ie: children in schools, elderly in care homes).
- Call out strategies: how people belonging to the same community may come together in a common creation space

- Promote physical, intellectual and social accessibility - taking artistic creation processes to peripheral communities / territories and make use of relevant spaces for the community (rather than formal conventional theatrical spaces)

3. Context-specific co-creation:

- Place - identity - memory: how to explore the context as a creative input, as well as the territories' history and place identity
- Exploration of micro-narratives, by exploring individual and collective memories, personal testimonies and elements of ancestry
- Context/site-specific creative methodologies
- Space anthropology, found objects, the poetics of the non-places, Sensory walks and Viewpoints - how to create narratives and compositions from the elements that exist in the place

4. Civic-Political engagement

- Artistic creation as a space for civic-political action, reflection and participation
- Ethics-Aesthetics and Empowerment
- Democratization, Accessibility and Participation
- Artivism - introduction and approaches
- Artistic intervention in public space
- The role of the artist / facilitator as an active engaged citizen who can promote collective transformation and empower communities
- Explore new formats to engage with the community, by engaging with the emergencies and urgencies of the territories
- Create connections between local micro-narratives and the global macro-issues;

***Note:** This accessibility issue was also taken into consideration when preparing the application process for the Pilot course, in order to reach possible applicants with no academic background (ie: former participants in community artistic projects)*

5. Inter-sectional network

- Creating relationships and partnerships between local institutions from different areas, in order to strengthen a network of shared resources:
- Academic institutions - ie. ESMAE, the Theatre and Music university, which opened its facilities for the training sessions of the pilot course; one of the university coordinators took part in the RESTORE advocacy group and supported the certification process of the course;
- Cultural institutions - such as the São João National Theatre, which was a partner during the course and it offered some guided tours to all the groups involved (in the second part of the course)
- Artistic collectives of the city (which led some of the training sessions)
- Social institutions - which hosted the placements by the trainees (second part of the course)

6. Action - Reflection - Research - Documentation

- Every learning unit included theoretical, practical and reflective moments;
- Note-taking and self-reflection were encouraged to enhance the learning experience and to sum up the events of the training sessions;
- A wall of questions was a constant presence in all the training sessions, as a way to register and document the ideas, thoughts and questions that were arising;
- Throughout the course, the trainees were encouraged to keep up with their own Reflective journal, to create connections between the different inputs and contents given by each trainer;
- Mentoring peer-to-peer learning and focus-groups were included as reflection tools throughout the training course;
- Ideas of reflection and feedback tools/devices to apply with groups
- Final Reflection Document - at the end of the course, each trainee had to prepare a written document that could reflect their own learning process throughout the course. This document could include some notes/thoughts they have taken during the sessions, texts, drawings, and other creative elements.

b) The teaching modules

Remaining within the framework of the five training macro-areas, each of the three countries devised a course of instruction suited to its own group of participants, the specific skills of the organising structure and the key objectives of the project. This differentiation, apparently singular compared to a more traditional or academic form of teaching, is instead amply justified and useful to the project and this manual. In fact, coming from the field of non-formal and informal education, this part of the training cannot disregard the trainers’ real skills nor their many years of experience in the specific field of Social and Community Theatre, i.e. in civil and social commitment. At the same time, being able to fall within the five training macro-areas in any case, gives a complete picture of what can be offered to the trainees, while respecting and indeed enhancing the specific training.

c) Supervision (mentoring)

The mentoring/supervision sessions were delivered in two different ways: conducted by an external person (not a course trainer) in order to leave space for the trainees to share more honestly their experience during the course. Or with one of the course trainers in order to deepen certain difficulties in understanding the methodologies or personal problems.

In some cases they were individual, in other cases they were proposed in small sub-groups, within the hours available for each of the participants and their specific needs.

As far as the first phase (training) is concerned, the topics covered can be broadly summarised in the following key points:

- What 'resonates' after each training session - ideas, reflections, uncomfortable situations, doubts, group dynamics, personal issues

- How to connect what is proposed during the sessions with the reality and needs of each of the participants - How to move from ideas to actual practice, how to integrate the course skills with personal ones; sharing and analysing previous experiences, projects and other ideas/links that could be useful for others.

- Ideas about the future - support in the search for projects/funding opportunities, sharing of ideas for projects and internships, collective planning of workshops, projects, ideas on what to do after the course.

Throughout the course, students were also encouraged to do research before and after the sessions on the topics brought up by the trainers. Information was also shared with the trainers who sent in-depth material on the sessions, before or after the meetings.

As far as the second phase (practical workshops) is concerned, the supervision meetings were mainly about the proposed activities, the reactions of the groups, the relations with the other reference figures of the groups (teachers, educators, psychologists, social workers, etc.). However, an open space was made available for the needs of each student, which proved very useful especially in the most difficult cases for the student and/or for the organisational and/or structural situation of the host traineeship group.

CHAPTER 4

The training modules in detail - comparison of hours, subjects and experiences

As previously stated, five macro-areas of training were identified by the Re.sto.re. project during output 1 of the project and put into practice in output 2 (the delivery of the *pilot courses*).

The training modules are detailed here for each of the courses delivered, with their specific subjects and topics, lecturers and lesson hours, falling under the five macro-areas mentioned above. As mentioned, many of the materials produced during the course are available on the project website, including interviews with the lecturers, videos and photos of the training course, and contributions made directly by the attending students. It was also deemed appropriate to create a YouTube channel where some of the materials produced by the training course could be uploaded, although this was not initially planned in the project. As the course in Poland was carried out entirely online, there are unfortunately no releases available for the publication of the activities carried out by the trainees during the course. At the same time, we would like to point out that the course realised in Poland was carried out with meetings of two consecutive hours, repeated over the course weeks. Unlike the other two training courses (Italy and Portugal), the proposed activities were specified differently, although they fell within the planned training macro-areas.

Below are the details of the lessons and lecturers in each of the individual training courses:

Teatr Grodzi (Poland) lesson plan

Module	Session Title	Description	Evaluation / Group process / Management	Trainer
Theatre of puppets and objects	Introduction to the art. of puppet theatre	<ul style="list-style-type: none"> -Creating the construction of puppets - Customisation of the puppet characters - Presentations: my puppet and I - Discussion on the activities 	+Group process /Management by Jolanta Kajmowicz-Sopicka+ Evaluation by Małgorzata Starzyńska-Majsak	MARIA SCHEJBAL-CYTAWA
Theatre of puppets and objects	Techniques of animation	<ul style="list-style-type: none"> - Introduction - sharing reflections on previous activities. - Lecture on the puppet expression. - Animation exercise - individual work. - Presentation and review of the etudes prepared by the participants. - Summary of the activities. 	+Group process /Management by Jolanta Kajmowicz-Sopicka	MARIA SCHEJBAL-CYTAWA
Body and voice	Techniques for working with theatrical space	<ul style="list-style-type: none"> - Movement, breathing and voice warm-up (review of techniques used in physical theatre). - Getting acquainted with a piece of music proposed by the leader. - Finding and highlighting with movement the basic rhythmic module of the piece. - Finding and presenting with a gesture the musical accents of the piece. - Creation of a five-element motor structure. - Preparation of film recordings by participants. 		DOROTA POROWSKA
Body and voice	Work on an actor's etude	<ul style="list-style-type: none"> - Rhythmic movement and vocal warm-up - The superimposition of the movement structures developed during the previous meeting on a musical fragment of a completely different character and mood. (Yesterday, Ray Charles) - Working on selected texts - joint activities (learning the recitative technique) and individual. (Romanian poetry) - Matching lyrics to music (Yesterday) - Audio recording of these musicised texts - Creation of a cohesive musical-movement-text structure [by each participant]. - Individual video recordings of etudes. 		DOROTA POROWSKA

Teatr Grodzi (Poland) lesson plan

Module	Session Title	Description	Evaluation / Group process / Management	Trainer
Performance with a maze	Recognition of the universal structure of the Pylos labyrinth	<ul style="list-style-type: none"> - Motoric-vocal warm-up, working with the rhythm. - Presentation of paratheatrical techniques. - Observation in the open air. - Exchange of comments on observations. - Searching for the structure of a labyrinth - an experiment with the use of logical thinking principles. - Presentation of examples of performative implementation of the Pylos labyrinth structure. - Explanation of the homework. 		DOROTA POROWSKA
Performance with a labyrinth	Performative ways of the Pylos labyrinth usage	<ul style="list-style-type: none"> - Repetition, review of the warm-up techniques used so far. - Introduction of motoric paratheatrical techniques. - Film presentation of an exemplary performance space and components of the activity. - Presentation of film documentation concerning the space of performative action undertaken during the previous workshop session. - Presentation of examples of realisations of performances with a labyrinth. - Sound improvisation. - Overview of participants' homework. 	+ Evaluation by Małgorzata Starzyńska-Majsak	DOROTA POROWSKA
CONSTRUCTION OF THE SCENARIO	In search of a recipe for scenario /Chance writes the best scenarios / sometimes /	<ul style="list-style-type: none"> - imagination training: presenting oneself, one's mood through one's preferred colour - conversation as a verification of the expectations, interests and skills of recipients - lecture / presentation - clarification of the scheme of three acts- video - a rap story about the main character's journey according to the rules of the three acts 		MAŁGORZATA SZYSZKA
CONSTRUCTION OF THE SCENARIO	Development of scenario projects / sequential method /	<ul style="list-style-type: none"> - The beginning and the end of the session refers to the previous classes, deepening the work with colours and developing this tool into a method of writing - Drawing a scenario with colours. Presentation on the basic principles of scenario writing - 3-act structure versus sequential structure and writing a scenario from the end/. - As a result of these activities, each participant prepares a [plot] ladder according to the sequential structure. 		MAŁGORZATA SZYSZKA →

Teatr Grodzi (Poland) lesson plan

Module	Session Title	Description	Evaluation / Group process / Management	Trainer
CONSTRUCTI ON OF THE SCENARIO	From an idea to the dialogue scene / different 'colours' of a story	<ul style="list-style-type: none"> - The session begins and ends with an introduction of the method of writing with sounds. - Presentation on the basic principles of writing a dialogue. - As a result of these activities, each participant writes a short dialogue that is part of his/her script. 	MAŁGORZAT A SZYSZKA	
CONSTRUCTI ON OF THE SCENARIO	Script doctoring based on selected scenario ideas, that is the principle of a ticking clock	<ul style="list-style-type: none"> - Analysis of a selected text / scenario. - As a result of the activities each participant works on the idea of a peer. 	+ Evaluation by Małgorzata Starzyńska-Majsak	MAŁGORZAT A SZYSZKA
Theatre of puppets and objects	Functions of the Object	<ul style="list-style-type: none"> - Introduction - the participants present the use of puppetry art in their work with the group. - Animation exercise - individual work. - Presentations and discussion on the etudes prepared by the participants. - Presentation of the film materials. - Summary of the activities. 	+Group process /Management by Jolanta Kajmowicz- Sopicka	MARIA SCHEJBAL- CYTAWA
Theatre of puppets and objects	The Art of Telling Stories in Puppet Theatre	<ul style="list-style-type: none"> - Animation exercise - individual work. - Presentations and discussion on the etudes prepared by the participants. - Presentation of the technique of building a scenario ("Before and After") - Constructing a scenario - individual work. - Presentations and review of the scenarios prepared by the participants. - Introduction to the analysis of the group process. 	+Group process /Management by Jolanta Kajmowicz- Sopicka	MARIA SCHEJBAL- CYTAWA
The art of storytelling with images	The art of storytelling with images in practice	<ul style="list-style-type: none"> - Analysis of examples of 'the art of storytelling with images'. - Telling a story based on a photograph. - Individual work on such a story. - Common discussion about the completed exercises. - Explanation of the individual task for the next class 		KRZYSZTOF TUSIEWICZ

Teatr Grodzi (Poland) lesson plan

Module	Session Title	Description	Evaluation / Group process / Management	Trainer
The art of storytelling with images	The art of storytelling with images in practice	<ul style="list-style-type: none"> -Overview of individually performed tasks. -Exercise ‘The same elements-different stories’ - arranging photographic sequences. -Common discussion about the completed exercises. -Task for individual implementation - “1 meter / 10 metres / 100 metres”. 		KRZYSZTOF TUSIEWICZ
The art of storytelling with images	The art of storytelling with images in practice	<ul style="list-style-type: none"> -Overview and analysis of the exercise ‘1 meter / 10 metres / 100 metres’ that has been completed by the participants at home. -Explanation of the topic for self-study: ‘Trace of my presence’. 		KRZYSZTOF TUSIEWICZ
The art of storytelling with images	The art of storytelling with images in practice	<ul style="list-style-type: none"> -Overview and analysis of participants’ works “Trace of my presence”. -Analysis of examples of “the art of storytelling with images” in the context of the exercises carried out by the participants. -Overview and summary of the entire course. 	+ Evaluation by Małgorzata Starzyńska-Majsak	KRZYSZTOF TUSIEWICZ
A socially engaged and engaging theatre	Instant theatre actions (performances)	<ul style="list-style-type: none"> - Presentation of participants’ experiences concerning various forms of social theatre. - Reflection resulting from these experiences. - Reference to the theoretical foundations of social theatre. - Creating preliminary ideas for instant theatrical activities. - Summary of the classes. 		WACŁAW IDZIAK
A socially engaged and engaging theatre	Fun and playfulness in the implementation of theatrical actions	<ul style="list-style-type: none"> - An introduction - sharing reflections on previous lessons. - Presentations and discussion of ideas for an instant theatrical fun. - A lecture on the role of fun and playfulness in culture and social life and, against this background, in the activities of social theatre. - Animation exercises - games inspired by fine motor skills exercises. - Joint search for games and activities that can be used in the activities of social theatre. - Summary of the session. 		WACŁAW IDZIAK



Teatr Grodzi (Poland) lesson plan

Module	Session Title	Description	Evaluation / Group process / Management	Trainer
A socially engaged and engaging theatre	Instant theatre in motion and space	<ul style="list-style-type: none"> - Introduction - participants' presentations of the effects of their homework and associated emotions. - Participants' experiences related to the implementation of theatrical actions (activities) in movement and space. - Reflection on the possibilities of conducting theatrical activities in motion and space. - Showing psychological and social determinants of theatre activities in movement and space. - Presentation of various forms of theatre in motion and space. - Working on ideas of using different (non-obvious) spaces to implement theatrical activities.- Summary of the classes and a proposal for homework. 		WACŁAW IDZIAK
A socially engaged and engaging theatre	Strengthening and inclusion - theatre in personal and socio-economic development	<ul style="list-style-type: none"> - Introduction - participants' presentation of the effects of their homework and emotions associated with it. - Participants' experiences related to activities for social inclusion and solving social problems. - Reflection on the possibilities of using social theatre to improve the social and material situation of excluded persons and those at risk of social exclusion. - Presentation of various forms of theatrical (paratheatrical) activities useful in creating alternative sources of income. - Working on ideas for using theatrical (paratheatrical) activities to create alternative sources of income. - Introducing and discussing ideas.- Summary of the classes. 	+ Evaluation by Małgorzata Starzyńska-Majsak	WACŁAW IDZIAK
Theatre of puppets and objects	Essential elements of a theatrical performance	<ul style="list-style-type: none"> - Introduction - participants' presentations of puppetry art applications in their own work with their [theatrical] groups. - Composing an acting plan - individual work. - Presentations of the works prepared by participants, overview and discussion.- Summary of the classes. 	+Group process /Management by Jolanta Kajmowicz-Sopicka	MARIA SCHEJBAL -CYTAWA
Theatre of puppets and objects	Performances	<ul style="list-style-type: none"> - Introduction - summary of the programme of puppetry workshops. - Final dress rehearsals - individual work. - Presentations of the performances prepared by participants and overview of them. - Process closure. 		MARIA SCHEJBAL -CYTAWA
Theatre of puppets and objects	Summary of the puppet sessions	<ul style="list-style-type: none"> - Analysis of the acquired skills and knowledge in terms of their usefulness in working with various groups of adult participants- Discussing potential difficulties and threats related to the use of puppetry art in social projects -Closing the group process 	+ Evaluation by Małgorzata Starzyńska-Majsak +Group process /Management by Jolanta Kajmowicz-Sopicka	MARIA SCHEJBAL -CYTAWA

In the training courses delivered by Oltre le Parole and Pele, which were more comparable to the online mode delivered by Grodzi, the details of individual lessons were omitted, but a sample of the key training modules was given at the end, as well as the possibility of viewing the detailed materials on the web.

Oltre le Parole (Italy) lesson plan

Day	Hours	Thematic area	Learning unit	Teacher
Weekend 1 2-3 October 2021	Saturday 8	Group training and management	Game techniques and Group animation	Pascal La Delfa, theatre workshop leader
	Sunday 4	Artistic area	Elements of performance history	Pascal La Delfa, theatre workshop leader
	Sunday 3	Management area	Structuring and administrative design	
Weekend 2 16-17 October	Saturday 8	Artistic area	Elements of Arts and Artitherapies	Claudia Colaneri, autobiographical histories and theatre
	Sunday 3	Theatrical Pedagogy	Game techniques and group animation	Olivier Malcor, Teacher of Theatre of the Oppressed
	Sunday 4	Theatrical Pedagogy	Other theatrical pedagogies	Rossella Frozza, Bio-Dance workshop leader
Weekend 3 23-24 October	Saturday 8	Artistic area	Elements of Arts and Artitherapies	Jennifer England, music therapist
	Sunday 7	Artistic area	Elements of Arts and Artitherapies	Tiziana Bergamaschi, director
Weekend 4 30-31 October	Saturday 4	Artistic area	Other theatrical pedagogies	Rodrigo Morganti, clown, artist
	Saturday 4	Group training and management	Leadership	Pascal La Delfa, theatre workshop leader
	Sunday 4	Cultural and Scientific area	Educational sciences	Alberto Dionigi, psychologist
	Sunday 3	Cultural and scientific area	Elements of sociology	Roberto Libera, antropologist
1° Online meeting 6 November	Sunday 7	Theatrical Pedagogy	Other theatrical pedagogies	Bruno Lomele, theatre workshop leader
Weekend 5 13-14 November	Saturday 8	Theatrical Pedagogy	Costa mime method	Gilberto Scaramuzzo, Prof. Education Science-Roma Tre University
	Sunday 7	Cultural and Scientific area	Elements of sociology	Roberto Libera, antropologist
Weekend 6 20-21 November	Saturday 8	Theatrical Pedagogy	Costa mime method	Gilberto Scaramuzzo, Prof. Education Science-University Roma Tre
	Sunday 7	Group training and management	Game techniques and group animation	Silvia Priscilla Bruni, teacher and expert in theatre



Oltre le Parole (Italia) lesson plan

Day	Hours	Thematic area	Learning unit	Teacher
Weekend 7 27 -28 November	Saturday 8	Artistic area	Elements of Arts and Artitherapies	M. Gocilli and P. Russi- <i>Partner project "Comunità San Patrignano"</i> .
	Sunday 7	Cultural and Scientific area	Neurosciences	Gabriele Sofia, Neuroscience researcher - Université Grenoble Alpes
2° Online meeting 4 December	4 hours	Management area	Project working- Structuring and administrative design	Andrea Natalini, European project expert
	3 hours	Artistic area	Other theatrical pedagogies	Caterina Galloni- Theater teacher and design expert
Weekend 8 11-12 December	Saturday 8	Management area	Communication and social media	Giulia Morello - <i>Partner project 'Saying, Doing, Changing'</i>
	Sunday 7	Group training and management	Conclusions and management of the working class	Pascal La Delfa, theatre workshop leader

Pele (Portugal) lesson plan

Weekend	Hours	Thematic area	Learning unit	Trainer
Weekend 1 14-15 January 2022	Friday 3h	Theatre Methodologies	Presentation / Theatre games	Janne Schröder, Inês Lapa
	Saturday 3h	Community Artistic Practices: Concepts and Contexts	Introduction to Community Artistic Practices - Collective Creation	Maria João Mota, Inês Lapa
	Saturday 4h	Community Artistic Practices: Concepts and Contexts	Introduction to Community Artistic Practices - Collective Creation	Maria João Mota, Inês Lapa
Weekend 2 21-22 January 2022	Mentoring			
	Friday 3h	Theatre Methodologies	Introduction to Community Artistic Practices - Group Dynamics	Marco Paiva
	Saturday 3h	Community Artistic Practices: Concepts and Contexts	Introduction to Community Artistic Practices - The facilitator's role	Marco Paiva
	Saturday 4h	Community Artistic Practices: Concepts and Contexts	Body, Space & Movement - the collective body	Marco Paiva



Pele (Portugal) lesson plan

Weekend	Hours	Thematic area	Learning unit	Trainer
Weekend 3 28-29 January 2022	Friday 3h	Project Design and Management	Introduction to Project Design and Management - Scope of Intervention	Lucelina Rosa
	Saturday 3h	Community Artistic Practices: Concepts and Contexts	Artivism	Janne Schröder
	Saturday 4h	Community Artistic Practices: Concepts and Contexts	Artivism	Janne Schröder + Melissa Rodrigues
Weekend 4 4-5 February 2022	Mentoring			
	Friday 3h	Project Design and Management	Project Design	Lucelina Rosa
	Saturday 3h	Community Artistic Practices: Concepts and Contexts	Introduction to Community Artistic Practices: Principles and contexts	Hugo Cruz
Weekend 5 11-12 February 2022	Saturday 4h	Community Artistic Practices: Concepts and Contexts	Introduction to Community Artistic Practices: Principles and contexts	Hugo Cruz
	Friday 3h	Community Artistic Practices: Concepts and Contexts	Collective Session (group presentation / discussion / sharing)	
	Saturday 3h	Theatre Methodologies	States of Play (Clowning + Feldenkrais)	Rodrigo Malvar, Claire Binyon
Weekend 6 18-19 February 2022	Saturday 4h	Theatre Methodologies	States of Play (Clowning + Feldenkrais)	Rodrigo Malvar, Claire Binyon
	Mentoring			
	Friday 3h	Theatre Methodologies	Theatre of the Oppressed	Maria João Mota
Weekend 7 25-26 February 2022	Saturday 3h	Theatre Methodologies	Theatre of the Oppressed	Maria João Mota
	Saturday 4h	Theatre Methodologies	Theatre of the Oppressed	Maria João Mota
	Friday 3h	Project Design and Management	Strategic Management	Hélder Nogueira
Weekend 7 25-26 February 2022	Saturday 3h	Cross-Arts	Visual arts - Techniques and Materials	Miguel Carneiro, Ruca Bourbon / Oficina ARARA
	Saturday 4h	Cross-Arts	Visual arts - Techniques and Materials	Miguel Carneiro, Ruca Bourbon / Oficina ARARA

Pele (Portugal) lesson plan

Weekend	Hours	Thematic area	Learning unit	Trainer
Weekend 8 4-5 March 2022	Mentoring			
	Friday 3h	Theatre Methodologies	Collective Session (group presentation / discussion / sharing)	Artur Carvalho
	Saturday 3h	Cross-Arts	Techniques for running music workshops	
Saturday 4h	Cross-Arts	Techniques for running music workshops		
Weekend 9 11-12 March 2022	Friday 3h	Projects Design and Management	From the idea to the project	Lucellina Rosa
	Saturday 3h	Cross-Arts	Plastic expression: body, object, place	Fernando Almeida
	Saturday 4h	Cross-Arts	Plastic expression: body, object, place	Fernando Almeida
Weekend 10 18-19 March 2022	Mentoring			
	Friday 3h	Theatre Methodologies	Body, Space, Music & Movement	David Lima
	Saturday 3h	Theatre Methodologies	Body, Space, Music & Movement	David Lima
Weekend 11 25-26 March 2022	Saturday 4h	Theatre Methodologies	Body, Space, Music & Movement	David Lima
	Friday 3h	Cross-Arts	Collective music-making	Inês Lapa
	Saturday 3h	Community Artistic Practices: Concepts and Contexts	Artistic intervention in public space	Janne Schröder, Fernando Almeida
Weekend 12 2-3 April 2022	Saturday 4h	Community Artistic Practices: Concepts and Contexts	Artistic intervention in public space	Janne Schröder, Fernando Almeida
	Friday 3h	Project Design and Management	Monitoring and Qualitative Evaluation Tools	Lígia Ferro
	Saturday 3h	Cross-Arts	Sound objects	Inês Lapa
	Saturday 4h	Cross-Arts	Collective Session (group presentation / discussion / sharing)	
	Mentoring			

For each of the lectures, students were presented with a short CV or biographical notes of the lecturers.

Each trainer in turn compiled a summary sheet of each lesson, following the outline below. As interesting as it would be, it is not possible here to list every single “learning unit” of all the meetings, since they total over fifty units and over one hundred pages, but the material will be available for consultation in the web space already mentioned. In addition to being a key element for the replicability of the course (and the possible adaptation of various lecturers with different peculiarities and qualifications, but falling within the reference teachings), it also becomes a sort of textbook for the learners, which can be consulted even after some time. In addition, it also becomes a valuable guide for those who may have been absent from the lecture, as well as an opportunity to explore specific topics and concepts in greater depth thanks to the indication of textbooks (and/or materials on the web).

This is the typical scheme of a ‘learning unit’, which can be reproduced:

<i>Macroarea</i>	
Title of the learning unit	
Thematic area	
<i>Duration</i>	
<i>Aims / Objectives</i>	
<i>Methodology</i>	
<i>Structure and description of activities</i>	
<i>Expected learning outcomes</i>	
<i>Technical requirements</i>	
<i>Notes / Recommendations</i>	
<i>Trainer/teacher</i>	
<i>Reference texts used during the lesson and/or recommended</i>	

This, as an example, is one of the sheets completed by one of the teachers:

Macroarea	Artistic area
Title of the learning unit	Music Therapy
Thematic area	Elements of Arts and Artitherapies
Duration	8 hours
Aims / Objectives	<ol style="list-style-type: none"> 1) To explore the use of the body to represent musical sound 2) To explore frameworks/activities that will allow groups of different abilities (both physical and emotional) to engage in musical activities together. 3) To introduce a needs-based practice with the intention that this can be used to support group wellbeing, connection, and community
Methodology	<p>Using the body to become similar to the music and vice versa, underpinned by the idea of “mimesis”.</p> <p>Large and small experiential group work using various frameworks to stimulate a musical experience.</p>
Structure and description of activities	<p>Whole group and pair work using the body to represent various orchestral pieces of music, resulting in musical duets, where one person represents the soloist and the other the orchestra.</p> <p>Working in smaller circles investigating how a person can conduct and create different sounds with the body, this includes those with very limited movement capacity. Body percussion and handheld instruments are used.</p> <p>Introduction to the use of ‘composition ideas’ (handout on this), to aid group composition activities, illustrated by body percussion and listening exercises.</p> <p>Creating and presenting a musical ‘composition’ in two groups using the body and line drawings to create an arrangement.</p> <p>Theoretical introduction and discussion on Compassionate Communication and a needs-based practice.</p> <p>An exploration of how the body and then musical instruments can represent various emotions and feelings. The group witnesses small groups become a feeling with the body whilst others play this on xylophones.</p> <p>Introduction to drum circles and theory, with particular attention on how we leave space for the other. Taking turns to participate in the drum circle, with the rest of the group as “listeners” giving feedback.</p>



<p>Expected learning outcomes</p>	<p>Students will:</p> <ol style="list-style-type: none"> 1) Learn Techniques to facilitate inclusive group music making 2) Gain skills to support groups to create and arrange simple musical ideas 3) Understand how the body can be used to make music and to create connection between participants 4) Gain an insight into how a needs-based practice based on the ideas of Nonviolent Communication can help support wellbeing and reduce prejudice and judgements we make about ourselves and others.
<p>Technical requirements</p>	<p>A space large enough to move in and work in groups, preferably two rooms when doing group composition work.</p> <p>A good sound system through which to play music.</p> <p>A flipchart</p>
<p>Notes / Recommendations</p>	<p>Participants should wear suitable clothing to take part in movement activities.</p>
<p>Teacher</p>	<p>Jenny England</p>
<p>Reference texts used during the lesson and/or recommended</p>	<ul style="list-style-type: none"> - “Music Therapy” by P. Luigi Postacchini ,Andrea Ricciotti , Massimo Borghesi (Carocci, 2014) - “Music therapy to make the voice of the heart resonate” by Donatella De Colle (Editoriale Programma, 2014) - “Handbook of Music Therapy. Theory, methods and tools for training” by Gerardo Manarolo (Carocci, 2020)

CHAPTER 5

COURSE EVALUATION

From the beginning of the course, students were encouraged to transcribe their thoughts, ideas and reflections in the 'logbook' and/or in the reports required in some cases as a subjective summary of the lessons attended.

The evaluation was also enriched in some cases by other methods of restitution by the participants: on-line evaluation tests, verbal and written feedback sent to the organisations, etc., which-even if not on a strictly "scientific" basis like the one formally proposed by the evaluation questionnaire-represent a wealth of information and materials (including artistic, as well as study materials) that testifies to the importance of and interest in the pathway proposed by the "Re.Sto.Re." project and which would probably merit further in-depth study in a separate and special forum.

Regarding in detail the evaluation with more 'scientific' criteria, the experience of the Spanish partner Magenta Consultoria was used.

Mode of evaluation

The purpose of this document is to present the evaluation strategy that will be used within the project to assess the results and development of the piloting phase, which encompasses the pilot courses carried out with STOs, and the laboratories, which will be carried out by those STOs that attended the pilot courses.

1. Pilot courses

Evaluation is a key part of the project, and Magenta Consultoria Projects is in charge of it. All other partners are expected to follow the instructions and collaborate in the activities proposed by the partner in order to complete the evaluation task. The specific objective is to properly evaluate the pilot to identify possible problems and enhance the project products and teamwork.

In order to evaluate the pilot courses, it will be necessary to differentiate between trainers and participants, as the perspective when analysing and giving feedback to the pilot course will not be the same in both groups. The evaluation will be carried out at the end of each session, and during this assessment process the following indicators will be analysed:

- Relevance and completeness of the learning materials (when relevant)
- Consistency with the objectives of the learning unit
- Effectiveness of learning activities
- Quality of the interaction within the group
- Appropriate addressing of the target group

The method chosen to develop the evaluation is the focus group methodology, already previously used during the project, as it allows organisations to gather information about the piloting sessions from different perspectives, thus gathering opinions, suggestions or ideas. The person in charge of the pilot course will ask different open questions (See Annex 1) that will pave the way for a debate. In this way, the quality and effectiveness of the activities will be assessed directly by the participants of the course, allowing them to openly explain their opinions. The facilitator will collect all the answers given during the debate in a template (See Annex 2) in order to facilitate the identification of comments and suggestions that will help the partnership to improve the contents and materials of the pilot courses.

In order to gather also the opinions and perspective of the facilitators, the person in charge of animating the sessions will fill a questionnaire (See Annex 3) that will collect their vision on the development and process of the piloting courses. All this information will then be gathered by the leader of evaluation, in this case Magenta Consultoría Projects SLU, with the aim of writing a report on all the findings after the piloting courses in all the countries.

2. Laboratories

The second stage of the piloting phase will be the laboratories. In this case, the participants of the pilot courses will be the trainers, so their perspective and the feedback they will provide will most likely change. Participants -from the main target group- will have to fill in a template (See Annex 4) after the completion of the laboratories focused on assessing their process. The person in charge of the implementation of the activities will have to fill in a template with a questionnaire (See Annex 5).

Through this process of assessment, Magenta Consultoría Projects SLU, as evaluation leader, will be able to measure the development of workshops in qualitative terms, being able to analyse the positive or negative comments. As it was the case with the pilot courses, a summary report of all information gathered will be created.

ANNEX 1 (for participants)

Examples of leading questions for the Focus Group

- How did you feel during the pilot? How was the communication among participants, and in relation to the facilitator?
- Were the different learning activities clear to understand? And useful? Which was the most interesting one for you? Why?
- Are the contents in line with your previous knowledge? Had you enough skills to properly follow the session?
- Have you acquired any new methodology? Which one? Do you think you will be able to transfer the knowledge acquired through the course to your every day job? Will you share this training with your colleagues?
- Any other comment or suggestion you want to add?

ANNEX 2 (for participants)

Template for gathering conclusions from participants

Number of session	
Date of the session	
Country/Partner	
General comments on the contents and development of the session	
Problems or difficulties encountered by the participants, if any	
Suggestions for change and/or improvement	
Transferability of the knowledge acquired	
Any other remark done by the participants	

ANNEX 3 (for trainers)

1. Country of piloting:
2. Name of the training organisation:
3. Were the contents of the sessions appropriate to your previous knowledge? Were you able to facilitate the sessions properly?
4. Did you feel that some specific topic was missing during the pilot course? Was there something you would take out from the actual contents of the course?
5. Do you think this pilot course was useful for the participants? Do you think the knowledge and methodologies derived from the pilot course are transferable to the everyday job of an STO?
6. Is there any suggestion for improvement you would like to make? Any further opinions that may help the project’s partners to refine the materials?

ANNEX 4 (participants of workshops)

Please, fill in the following questionnaire with your opinions, taking into account that 1 means completely disagree and 4 means totally agree.

Overview	1	2	3	4
My expectations in regards to the objectives have been reached				
The duration of the sessions was adequate				
The contents are explained in a clear and organised way				
The contents are understandable according to my personal experience				

1. Do you think the contents are useful for your personal context? Do you see your skills improved in some way in any area? If yes, in which?
2. Has this process helped you in any way?
3. Is there something else you would like to see included in the materials? Something you would improve?

ANNEX 5 (for the trainer)

The person facilitating the laboratory should choose from those objectives that meet the topic of the sessions he/she carried out. Not all the questions can be applied to the different macro-areas, thus the facilitator should choose from those macro-areas they are working with.

Country				
Macroarea				
Learning Unit				
	Unsatisfactory	Satisfactory	Good	Excellent
Clarity of session objectives				
Quality of the tools, techniques and means used during the training				
Quality of the content of the training				
Satisfaction with the objectives met				
Did you find the methodology taught useful for your level of knowledge?				
Did you find the contents provided for the macro area adequate?				
Suggestions for improvement				

CHAPTER 6

Below is the experience of Grodzki Teatre as a specific example of formative process evaluation

RE.STO.RE training evaluation

The training for social theatre operators was held on-line in the time dimension presented in the table below.

According to the same system, the time dimension of specific activities is presented in the next table, broken down into individual subject modules.

TRAINING for social theatre operators (5 subject modules)		
Total number of hours:180	<i>Classes for a group</i>	138 hrs
	<i>Individual Activities (Artistic area 14hrs+cultural and scientific area 8hrs; Multimedia materials to see online, exercises (writing, project analysis, etc.) It was completed through homework and questionnaires</i>	22 hrs
	<u>Individual Supervision</u>	<u>20 hrs</u>
	Video recordings available till X 2022 https://drive.google.com/drive/...	

Based on participant observation by an evaluator during the classes and as a result of the analysis of the statements and achievements of the participants, it can be concluded that after completing the course, a participant acquired knowledge and developed new skills and competences in the scope shown in the table below:

MACROAREAS		KNOWLEDGE	SKILLS	COMPETENCES (including: change of approach / attitude)
Number of hours	Teatrical Pedagogy Artistic Area Cultural and scientific Area Group training and management			
THEATRICAL SPACE BY DOROTA POROWSKA				
24 hours	Teatrical Pedagogy	<p>Participant knows:</p> <p>examples of warm-up techniques used in physical theatre</p> <p>selected ways of designating a space of theatrical activity by managing it with movement</p> <p>the role of rhythmic and spatial structure in a performance and the role of music in the process of creating stage movement</p> <p>the importance of non-obvious combination of components in theatrical work and in the social context</p> <p>the topos of the Pylos Labyrinth and its exemplary theatrical applications</p>	<p>Participant is able to:</p> <p>repeat warm-up techniques on his/her own</p> <p>express the basic rhythm module with movement, depict musical accents with a gesture</p> <p>base his/her own stage activities on a rhythmic structure</p> <p>intentionally introduce adequate or opposite sound and music components to a created performance</p> <p>adapt a labyrinth for his/her own theatrical purposes</p> <p>use techniques that enhance motoric correlation and exercises related to sensory integration</p>	<p>Skill gained/developed by a participant</p> <p>Applying warm-up techniques and movement tasks in work with members of theatre group</p> <p>Performing acting assignments, including voice ones, in accordance with the rhythm and mood of the music, and recording the results</p> <p>rhythmization and musicalisation of a created performance in order to deepen its artistic dimension and power of impact</p> <p>creating an actor's etude based on the opposition of movement, taken from music, and a text that does not suit this music</p> <p>diversified use of the labyrinth technique in theatrical practice</p> <p>making a theatrical work process more attractive, smooth transition from a work phase to calming and relaxation phases</p>
	Artistic Area	available applications of rhythm and repetition to develop intellectual ability (divisibility of attention, concentration, creativity)		



24 hours	Cultural and scientific	spinning techniques and yoga elements to enhance the creative process	look for his/her own performance concepts based on numbers and their semantic contexts collected during observations in an open space	Creation own micro-performance with the technique of musical improvisation and usage of ordinary objects
	Group training and management	possibilities of using avant-garde creative methods at work in social contexts	enrich a process of constructing a social theatre event with performative elements	using elements of alternative theatre in his/her own theatre practice
SCENARIO BY MAŁGORZATA SZYSZKA				
24 hours	<i>Theatrical Pedagogy</i>	helpful manuals and principles of creating a professional scenario	use professional terminology and tools to facilitate the creation of the scenario	Preparation of a script in compliance with requirements of drama competitions or entities deciding on a script implementation
	<i>Artistic Area</i>	the specificity of a scenario scheme and its basic compositional and content aspects	Save your own scenario using the sequential method or the 3-act method	Use of ‘script doctoring’ assumptions to improve a scenario
	<u>Cultural and scientific</u>	principles of constructing dialogues and conducting a narrative	use a non-linear narrative	Greater proficiency and skill in devising scenarios for theatrical actions
	Group training and management	Various ways to stimulate creativity (a score written with colours, creating with sounds or random words)	use the learned methods, games and entertaining activities to inspire the creativity of a theatrical group	Improving his/her own and group creative process thanks to the use of the tools he/she has learned



	Participant knows:	Participant is able to:	Skill gained/developed by a participant
<p>PUPPETS AND OBJECTS BY MARIA SCHEIBAL-CYTAWA</p>	<p>the technique of making a doll from paper and string</p>	<p>create a puppet on his/her own</p>	<p>Teaching people of different ages (seniors, children) this technique</p>
	<p>ways to 'revive' and individualise a puppet</p>	<p>present the characteristics of a puppet through its external appearance and the way it moves; animate a puppet on its own and in a team.</p>	<p>experimenting with other "found" materials in construction and stage functioning of a puppet (movement, interaction with props, partners, spectatores)</p>
<p><i>Teatrical Pedagogy</i></p>	<p>the scope of puppet's capabilities (greater than that of a human actor's), the principles of their presentation</p>	<p>use 'superhuman capabilities' of puppets in his/her scenario. Support stage action with everyday objects, also in functions different from their intended use</p>	<p>using a doll for instructional, didactic and artistic purposes. Self-presentation of one-man performances without any help and without special resources</p>
	<p>rules of the staging area functioning, basics of puppets' interaction with their environment and of the puppet scenario construction</p>	<p>in his/her home / workplace create a staging area, using the available equipment and everyday objects</p>	<p>creating ad hoc home, educational and entertainment theatre</p>
<p><u>Cultural and scientific Area</u></p>	<p>results of interactions between objects, puppets and external effects (light, sound)</p>	<p>animate a puppet in a varied, stage environment created by him/her</p>	<p>involving theatre group members in preparing mini-performances with the use of puppets created and animated by them</p>
	<p>the specificity of non-verbal expression</p>	<p>clearly present and read emotions and intentions expressed with the puppet's 'body language'.</p>	<p>control over the dynamics and planned course of a performance carried out by a group</p>
<p>Group training and management</p>	<p>possibility of extracting stage metaphors, presenting feelings, concepts and phenomena in a puppet etude</p>	<p>send a specific message, also metaphorical, to the viewer, by using the tools of puppet theatre</p>	<p>using available stage means and skills of theatre group members in order to achieve the intended mood of the performance</p>
	<p>value and transferability of his/her newly acquired puppetry skills</p>	<p>prepare and present a puppet show at home theatre or for a wider audience</p>	<p>managing a team of puppeteers who have been trained by him/her</p>

42 hours

INSTANT THEATRE BY WACŁAW IDZIAK	<i>Participant knows:</i>	<i>Participant is able to:</i>	<i>Skill gained/developed by a participant</i>
<i>Theatrical Pedagogy</i>	examples (cases) of theatrical social activities that were successful in various contexts	Indicate the mechanism of success in the analysed theatre actions	Effective search for inspiration and solutions in the experiences and publications of social theatre creators Adequate selection of methodological tools that are adjusted to one's own professional situation in social theatre Transferring effective solutions to his/her own theatre practice
<i>Artistic Area</i>	theories of social reality creation (on the example of The Oppressed Theatre and the Forum Theatre by A. Boal)	Indicate the elements of the method useful in solving problems and conflict situations	
Cultural and scientific Area	The usefulness of spontaneous and instant theatrical actions in difficult environments	Organise 'games out of nothing	Using well-known and self-created games / plays in theatrical activities
24 hours	The potential of playfulness as a means of social interaction (breaking barriers down and attracting observers to theatre activities)	Use fun and laughter to integrate a group and involve it in the implementation of theatrical actions	Making theatrical activities more attractive - increasing effectiveness in reaching the beneficiaries of social theatre
	Various forms of social theatre realised in motion and in open space	Assess a potential of a given location and of other available resources in terms of conducting social theatre activities there	Adapting the possessed resources to the assumed social goals
Group training and management	The importance of taking theatrical roles in the process of learning new behaviours, skills and social roles	Generate ideas of theatrical actions useful and perspective in a specific social context (including the creation of additional sources of income for individuals and groups	Adaptation of the methodological instruments, used to strengthen and develop people and social groups, to the current situation of the target group



<p>←</p> <p>STYTELLING AND IMAGES BY KRZYSZTOF TUSIEWICZ</p>	<p>Participant knows:</p>	<p>Participant is able to:</p>	<p>Skill gained/developed by a participant</p>
<p><i>Theatrical Pedagogy</i></p>	<p>- Valuable sources of knowledge about terminology and measures used in film and photography</p>	<p>Consciously use film sets and photo sequences in expressing content</p>	<p>Reading and interpreting a message expressed through the sequence of images and other means from film and photography instrumentation Conscious coding of the image message thanks to the knowledge of visual arts language</p>
<p><i>Artistic Area</i></p>	<p>Rules for conveying meanings and plots through the image</p>	<p>To convey the message not only through the content, but also through the formal aspects of the image</p>	<p>Promotion of a theatrical enterprise using the language of the image</p>
<p>Cultural and scientific Area</p>	<p>Selected methods of working with a group using images</p>	<p>Use a set of random photos when working with a social theatre group</p>	<p>Increasing the visual sensitivity of the members of the theatre company they run.</p>
<p>Group training and management</p>	<p>The rules of using someone else's photos / videos respecting copyright law</p> <p>The power of a detail, a single image, and an image sequence, and how the context modifies it</p>	<p>Enrich a theatrical performance with elements of other visual arts (eg "freeze-frame ")</p>	<p>Overcoming the resistance to recording / image processing technology (getting to know the capabilities of a smartphone)</p> <p>Documenting his/her own work for self-correction</p>

24 hours

TANGIBLE RESULTS	<i>Participant knows:</i>	<i>Participant is able to:</i>	<i>Skill gained/developed by a participant</i>
<p>(Observed and reported by participants)</p>	<p>The advantages of carrying out theatrical projects in a team of animators (feedback, synergy effect, broadening horizons)</p>	<p>Discuss, analyse, revise your own and colleagues’ stage tasks; be inspired by other people’s ideas / difficulties</p>	<p>Constructing, presenting, interpreting and correcting a scenario / stage etude</p>
	<p>Valuable reference resources</p>	<p>use new artistic and formal tools</p>	<p>Willingness to experiment with new solutions / techniques</p>
	<p>Features / approaches building a success of a social theatre operator</p>	<p>Adapt the newly acquired means and tools to their own professional tasks</p>	<p>readiness to invest time and effort in his/her professional development</p>
	<p>Management foundations for the success of a theatrical venture (work rhythm, time management, distribution of accents)</p>	<p>Fill very short periods of time with intensive exercises that activate and integrate a theatre groupsteer the creative process and dynamics of the group</p>	<p>increased self-confidence greater efficiency and satisfaction with work in the social theatre</p>
	<p>The significance of the creative process in social theatre/Methods of acquiring resources for the implementation of theatrical undertakings, which may be a training leading to the professional activation of participants</p>	<p>direct the energy of social theatre actors to developing their professional abilities</p>	<p>Opening new perspectives for participants of social theatreInspiring and strengthening social theatre beneficiaries into taking up new theatrical and life roles Conscious exploration of a theatrical process in order to achieve a positive social effect</p>
	<p>Non-obvious ways of focusing the audience’s attention on the stage action and exerting the assumed influence on them</p>	<p>leave his/her own comfort zone in search of artistically and socially viable solutions</p>	<p>Willingness to break common patterns and approved conventions in order to achieve an artistic / social effect</p>



COMMENTS

Depending on the predispositions and commitment of individual participants and external circumstances beyond their control, the scope of programme issues assimilation and the assumed level of skills and competences may vary significantly from person to person.

The participants showed great interest in the classes, as evidenced by their even attendance, active participation and careful preparation of homework assignments. Despite on-line format of the classes (meetings via the ZOOM platform), the deepening of the group bonds and interaction as well as the synergy effect have become visible. Horizons widening, opening up to new areas and ways of theatre operation, inspiration from the trainers, pointing out creators and sources they referred to, were for the participants the most valuable assets of their RE.STO.RE training. They also appreciated highly discussions with other people active in social theatre or using its achievements in their professional work (such as teaching, coordination of educational process using role-playing and simulations of real situations). For most of the participants the way of functioning of alternative, physical theatre, was a discovery, which they got to know through the elements used in a performance development. They found out how much it offers to move, even occasionally, from functioning at the level of task-oriented rationality to the level of feeling, contact with the body and the environment through immersion in physical activity, that seemingly is completely detached from the assumed theatrical goal. The message of more than one subject block proved the value of overcoming one's internal resistance - e.g., against physical activity, technical or formal novelties, the use of music in a non-illustrative function. Interesting directions of work on the self-development of social theatre operators and groups led by them emerged; participants share the belief that such improvement requires internal transformation, which can also be supported by the methods presented during the course.

Many participants practiced warm-up exercises, activating the group, unloading emotions, etc. They found out on their own example how many short-term and long-term benefits are brought by various exercises (physical, vocal, articulation and others) - they have a positive effect on concentration, coordination of movements, condition, and in themselves they are an attractive component of classes and theatrical actions.

Most of the participants have not encountered puppetry in their theatrical practice so far. They became convinced of great possibilities of this field of theatre, its adaptability to the areas of social theatre interests. Some of them transferred elements of puppetry workshop to their own theatre groups or other professional activities (teaching) immediately after the RE.STO.RE classes. Everybody had a great time preparing their puppet etudes and presenting them in front of the group.

For many participants, the turning point in their approach to theatrical activity was the realisation of how valuable it is to overcome difficulties, how creative limitations can be; found evidence that the course of work, the arduous work of reaching a result, has

no less value than a measurable effect. This participation in the theatrical process, influencing its course and direction, positively influences all participants, develops their various competences and prepares them to new challenges, also in real life. The participants also emphasised that, as a result, their fear of making a mistake and of failure, which consisted in the fact that the effects of theatrical work might turn out to be different than assumed, decreased.

The turning point in some trainees' approach to theatrical activity was the realisation of how valuable it is to overcome difficulties, how creative limitations can be; it became convincing that the course of work, the arduous effort to progress, has no less value than a measurable effect. It is the participation in the theatrical process itself, an opportunity to influence its course and direction, that positively influences all participants, develops their various competences and prepares them to new challenges, also in real life. The trainees also emphasised that, as a result of this observation, their fear of making a mistake, facing a failure, which consisted in the fact that the effects of theatrical work might turn out to be different than assumed, decreased.

SWOT analysis of the entire STO training provided by Teatr Grodzki

1. STRENGTHS

- Syllabus. Participants agreed that the training did not include unnecessary elements; even the performance basics, although surprising for most and not convincing as a path to take, were inspiring: it offered surprisingly many elements useful in the practice of a social theatre instructor. Participants were interested in copying numerous components of the training (exercises, games, formal procedures) during the classes with their theatre groups, and many of them did it on an ongoing basis.

- Lecturers endowed with pedagogical charisma. Practitioners in their fields, willing to share their rich experience and knowledge also outside the course hours. The beginnings of a mentor-student relationship were created and the prospects for their continuation in the form of online 'interest groups' look promising.

- Methodology. Despite the on-line formula, the practical aspects: exercises and work on specific tasks prevailed over theory and lecture. The analysis of own work as well as feedback from the coaches and the group constituted an efficient training in dealing with criticism and in implementing the practice of learning from one's own and others' mistakes. They also served for developing trainees' flexibility in approaching their own ideas, openness to changes and the ability to reach a compromise.

- On-line format. The vast majority of participants, due to personal limitations (full-time work, minor children, significant distance, cost of travel accommodation), would not

be able to participate in an in-site, full-time course. On-line format enabled them to join the sessions, sometimes during their working hours (which are typically afternoons/evenings), from a workplace.

- Access to recordings of all sessions and materials. Active participation in dynamic activities does not allow to note down everything that is worth recording. Being able to use the recordings again trainees may discover additional aspects of the course, notice things that had previously escaped their attention. One of the participants described on the group forum that in order to consolidate the acquired knowledge, she watches each class again, and after some time returns to it, revising various aspects while preparing to apply them in her theatrical activities. The group shared this message: by taking over the role of a trainer, you also develop your own competences in the area you teach. Many trainees proved it for themselves.

- Certificate. Skills and competences are the most important asset, but their credible presentation and confirmation makes it easier for the trainees to obtain employment and/or career advancement.

2. WEAKNESSES / DEFICIENCIES

- Lack of time to go further into many topics important for the participants (e.g., technical and formal aspects of the storytelling with images, advanced scenario writing and skills, animation, tools for assessing local potential, etc.). The course seems to be too short for the participants' awakened appetites.

- The short time interval (classes were held on Mondays and Wednesdays) between classes made it impossible to prepare homework more carefully and explore the recommended sources on an ongoing basis. Not the organisers are to be blamed but rather previous overload of trainees' responsibilities.

- Lack of face-to-face meetings that are the essence of theatre. Participants' dream is to meet with trainers, peers and other foreign beneficiaries of the RE.STO.RE project, to share the experiences and to establish contacts that would provide perspectives for supra-local cooperation in the future.

- Lack of instructions on obtaining external funds for the activities of social theatre groups and for STO further training. This need of trainees, however acute, was actually not covered by the RE.STO.RE project.

3. OPPORTUNITIES

The possibility of long-term use of the course thanks to the recordings and the trainers' openness to helping the students.

- Contribution of the RESTORE project, also through feedback from beneficiaries, to improving the professional situation of social theatre instructors.

- A solid basis for further training, self-improvement, cooperation (between participants and other entities)

- Increased attractiveness, effectiveness of social theatre and its dissemination.

4. THREATS

- participants’ failure to continue investing in self-development

- participants with ‘off-line’ status refraining from the usage of resources offered in the training recordings; obtaining the certificate requires a high degree of discipline and consistency, as well as successful completion of many time-consuming tasks.

CHAPTER 7

Implementation of ‘internships’: learners become facilitator

In the second part of the pilot project, the trainees themselves carried out direct activities of conducting theatre workshops/artistic activities with a wide variety of groups, mainly those in situations of social exclusion or vulnerability, in order to put into practice the skills and knowledge they had learnt in the training course. It was not easy to find situations that could accommodate the proposed activities, as the subsequent wave of the pandemic had brought a further series of closures and restrictions and limitations in all activities, with group and in-presence activities particularly penalised. But despite the difficulties, there were numerous and varied activities carried out by the trainees attending the pilot course and their target groups. As envisaged by the project, a wide variety of participants were involved, including some in situations of social, cultural and economic exclusion or vulnerability.

In this second part of the course, the trainees worked with numerous groups from different partner institutions to apply the methodologies shared and learned during the first part of the course. The target groups involved were numerous, ranging from children to the elderly, to women living in shelters, to young people in foster homes, to foreigners, to citizens with diverse (dis)abilities, to pupils with integration difficulties, etc. A complete list of the institutions involved can be found below.

Everyone worked according to their skills and knowledge, starting from their previous ones but above all applying the new ones learnt at the Restore pilot course. As mentioned at the beginning, the choice of trainee candidates was also deliberately made on the basis of the geographical origin of the participants, opting for a greater spread of activities over all the territories of the respective countries and not only in those where the lessons were held. This entailed a greater sacrifice on the part of the off-site participants, in terms of investment of time and economic resources, but it produced the multiplier results hoped for by the project itself: a greater dissemination of activities even in distant territories, an exchange and relationship between participants, an exemplary and desirable ‘multiplier effect’ in subsequent situations. The participants applied their acquired knowledge and skills, taking into account the expectations, limitations and talents of their respective teams, interfacing with the contact persons of the individual institutions, adapting to the variables due to available space and time. They added new elements and creatively developed the examples provided and lessons learnt, both during the lectures and with the in-depth materials provided to them. They also took care to receive feedback from the participants in the individual courses and to evaluate the entire process.

One of the most interesting and useful indirect effects, moreover, was the involvement of new realities to which the training placements were offered: on the one hand, this made it possible to bring the work of the O.T.S into contexts where it had never been applied, and on the other hand, it allowed the course students themselves to make themselves known and to weave networks for new job opportunities.

A total of 16 training courses were delivered in Italy, 11 in Portugal and 10 in Poland, with a total of 37 actual “pilot projects” implemented between January and July 2022. The smallest groups consisted of 6 final participants, the largest ones of more than 35 participants, with an average of 15 participants. The smaller number of training courses compared to the number of trainees participating in the training is due to the fact that in some cases the workshops were conducted by two trainees working together. In addition, when it was impossible or difficult to carry out practical workshops for contingent reasons (courses cancelled due to the pandemic), the trainees carried out other similar activities related to the course (short films, videos, interviews, theatre performances, etc.). There are hundreds of pages of collected experiences and again it is unfortunately impossible to include them in this publication.

In total, about 550 participants were directly involved in the three countries where the training courses for the application of the “Restore” methodology took place. The estimated number of people involved indirectly (family members, teachers, contact persons, experts...) can be indicated by default as approximately 1,000 more people, giving a total of at least 1,500 people involved through the Restore project.

Numerous host organisations were directly involved, where Restore trainees carried out the application workshops of the pathway and new cooperation was established through special memoranda of understanding/conventions that remain the heritage of this project in sharing stakeholders and future projects.

In detail, below are the places where the workshops will take place:

Poland

Communal Cultural Centre in Goraj

Academic Centre of Culture and Media at the Maria Curie-Skłodowska University in Lublin

Local Activity Centre in Goleniów

Cultural Projects Team in Dabrowa Gornicza

Senior Club in Zywiec (2 different groups)

Lab of Creative Projects in Pozna

Occupational Therapy School in Bielsko-Biala

Cultural Centre in Banie

Medical University in Lublin

Portugal

AE de Corga do Lobão
Município Santa Maria Feira Arrifana
Santa Casa da Misericórdia Porto – Amial
Associação O Meu Lugar no Mundo Rua Anselmo Braancamp – Bonfim
AMARE - Associação de música, artes e espetáculos. Vermoim – Maia
Casa da Abóbora Aldeia – Cinfães
Projeto Na Praça! / Centro Social Soutelo Praça da Corujeira – Campanhã
Centro Social da Sé Porto – Batalha
Benéfica e Previdente Casa Glicínias – Contumil
Asas de Ramalde Ramalde – Viso
Espaço T Porto - Rua do Vilar

Italy

E. Fermi High School, Catanzaro
International House of Women, Rome
IPS Giulio Verne, Ostia (RM)
Action Aid- Mediateca Santa Sofia, Naples
Young people in the area of the municipality of Albano Laziale (RM)
Istituto Comprensivo Ugo Betti, Camerino (PG)
Caritas- Villa Glori Family House, Rome
Ass. I Diversabili onlus, Lucera (FG)
Arcobaleno' social-occupational centre Mirandola (MO)
Library G. Mameli, Rome
Spazio Donna San Basilio, Rome
Incanto Studio Musicale, Colleferro (RM)
Coop. Castellinsieme, Castel Gandolfo (RM)
Casale Garibaldi Cultural Centre, Rome
Multi-specialist Centre 'Creativamente', Cosenza

These data do not include the multiplier effect derived from the final performances realised by many of the practical courses (even in public spaces other than the venues of the courses delivered), nor the dissemination on social media of photos, videos, materials published in connection with the above-mentioned activities.

It will be dedicated in a special in-depth study of the communication part in defining the final effect of the project in terms of media coverage and overall return.

Conclusions

In this publication, we wanted to describe how the activities of output 2 of the Restore project were implemented and how subsequent courses could be delivered by relevant organisations/associations/structures that could be inspired by our experience.

We have tried to define, in a nutshell:

- The context and motivations behind this project output
- The objectives of the training course
- How participants are selected and what skills are required
- The training subjects and the involvement of the respective teachers
- The fields of applicability of the knowledge learnt, the differences and points of contact with other areas of non-formal education
- Stakeholder involvement and communication methods
- The knowledge and skills learnt by course participants
- The way of evaluating the various steps of the route
- Some remarks on communication and dissemination of results
- The basic elements for the replicability of the tested activities

As we write these lines, we realised that we could not recount everything that happened during the course: both in terms of the experiences, emotions and ideas that arose from the participants during the course, and in the myriad of cues, activities, contacts, considerations and teachings that occurred during the subsequent ‘internships’, carried out in the groups where the “pilot course experimentation” was applied. We hope that those reading these lines will be able to deepen what has been sown here by viewing the materials that have been or will be published on the Internet. Lastly, we hope that this project, given the results obtained and the opening up of new possible horizons both in the training field and in that of contacts and the dissemination of work and related benefits to the people who have benefited from our experience (students and recipients of internships), may be a beginning for a new future path and not a conclusion to a project.

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Prefazione

I contenuti del corso, la metodologia, le attività e i risultati di apprendimento attesi sono stati definiti attraverso la cooperazione tra i partner testati in tre dei Paesi partner del progetto Re.S.t.o.R.E. (Italia, Polonia e Portogallo) e infine presentati in una sorta di “manuale” contenente tutte le informazioni necessarie per un’efficace replicabilità di eventuali prossimi corsi di formazione, attingendo dall’esperienza del progetto. Il manuale è rivolto a formatori, pedagogisti ed educatori nell’ambito dell’educazione non formale, appartenenti principalmente ai settori del teatro e del lavoro nel sociale attraverso l’arte.

Al contempo, i materiali prodotti sia durante la parte di formazione che nelle successive elaborazioni dei “*pilot courses*” (ovvero i tirocini pratici realizzati dagli allievi partecipanti al corso con ulteriori specifiche utenze di riferimento) sono stati così copiosi che sarebbe stato difficile condensarli in una sola pubblicazione.

Per questi materiali, utili sia al completamento del panorama del progetto che a possibili approfondimenti di studio o di successivi sviluppi del progetto, si rimanda al sito ufficiale del progetto <http://www.restore-project.com> dove sarà istituita una apposita area con i materiali che è stato impossibile allegare in questa pubblicazione, nonché link a materiali audio e video realizzati durante le varie fasi e certamente utili a completare la visione completa del progetto, le modalità di attuazione e le possibilità di replicare quanto elaborato durante il progetto.

Il tutto è completato dall’ampia bibliografia raccolta durante l’output 1 dello stesso progetto.

CAPITOLO 1

Linee guida del manuale

- contenuti didattici dettagliati, strutturati in moduli e argomenti, corrispondenti ai risultati di apprendimento attesi;
- metodologia formativa da seguire;
- materiali formativi specialistici raccolti nel corso del progetto come risultato delle attività di ricerca e dei workshop transnazionali di apprendimento tra pari (peer to peer);
- metodologia di valutazione raccomandata sia per la formazione teorica che per quella pratica;
- bibliografia e materiali di riferimento per l'ulteriore crescita professionale.

Introduzione

Il manuale è stato redatto sulla base dell'esperienza che i partner del progetto hanno realizzato nei corsi di formazione programmati, tra l'autunno del 2021 e la primavera del 2022, insieme ai *pilot courses* realizzati dagli stessi allievi dopo la formazione, nonché sui feedback dei partecipanti, dei supervisor e dei docenti.

Si specifica che naturalmente nel momento della nascita di questo progetto non era prevedibile l'evento pandemico e non erano state neanche ipotizzate attività online, se non minime, essendo un corso con una base prettamente esperienziale e artistica. I partner hanno fatto del loro meglio per realizzare quanto previsto nonostante le evidenti difficoltà e la variazione del contesto a livello globale. In Polonia il corso di formazione è stato realizzato completamente online; in Italia è stato in gran parte in presenza, con alcune lezioni online (come già previsto dal modello); in Portogallo il corso è stato realizzato completamente in presenza.

A latere del progetto, è stata realizzata una importante ricerca sulla professione dell'O.T.S/S.t.o. in Europa: lo studio non era stato in un primo momento previsto nel progetto stesso, ma si sono utilizzati il tempo e le risorse a disposizione durante il primo importante lockdown sanitario europeo per poter distribuire un questionario ai professionisti e alle organizzazioni presso le quali sono state sospese le attività teatrali/artistiche. Da questo si sono ricavati importanti risultati, certamente meritevoli di ulteriori approfondimenti e che completano in qualche modo il lavoro di questo percorso. I risultati completi dello studio sono a disposizione sul sito web del progetto.

La selezione dei partecipanti

Il corso di formazione pilota è stato pubblicizzato attraverso diverse modalità: il sito web del progetto Re.S.T.O.R.E. le newsletter del progetto stesso, i siti web e i social delle strutture dei paesi partner. Il corso è stato proposto a qualsiasi cittadino-a dell'Unione Europea, con le sole specifiche di essere maggiorenne, di possedere almeno un diploma di scuola superiore e che avesse interessi, competenze o studi nell'ambito della pedagogia, dell'arte, dell'educazione formale e/o informale.

Inoltre, il modulo di candidatura è stato inviato a diversi contatti tra professionisti, scuole teatrali e d'arte, università e altre istituzioni pubbliche e private potenzialmente interessate a frequentare il corso e/o a ospitare i tirocini.

I candidati hanno dovuto compilare un modulo di iscrizione che conteneva alcune domande utili a spiegare il proprio background, la propria esperienza e/o c.v. e le ragioni per cui il corso sarebbe stato utile alla propria esperienza professionale.

Numerosissime le domande di selezione pervenute a ciascuno dei partner. Tra i tre Paesi sono arrivate oltre 250 richieste di partecipazione, a dimostrazione di un alto interesse nel campo, della validità e innovazione del percorso proposto. Si è dunque provveduto a fare una difficile selezione dei partecipanti sulla base della valutazione dei curricula, delle lettere motivazionali e, in alcuni casi, di colloqui personali: in dettaglio, come criterio ulteriore di selezione, sono state chieste le motivazioni specifiche di richiesta di partecipazione, la condivisione degli obiettivi e dei principi del progetto Erasmus Plus, la volontà di impegnarsi a seguire tutte le attività di formazione, la possibilità di applicare nell'immediato gli insegnamenti appresi durante la formazione tramite la realizzazione di attività con ulteriori soggetti, come previsto dal progetto. Un criterio importante di scelta nell'identificazione della classe è stato quello di formare gruppi eterogenei per età, competenze, esperienze, provenienze geografiche, abilità.

Ai gruppi di lavoro è stato presentato un programma chiaro delle materie, degli obiettivi e delle modalità di applicazione e svolgimento del corso. Anche questi materiali sono a disposizione sul sito web.

Le metodologie chiave di lavoro

La base comune del lavoro proposto nella formazione è stata derivata dalla definizione dell'Output 1 del progetto Re.S.T.O.R.E., nel quale sono state individuate le azioni chiave della figura dell'operatore di Teatro Sociale/facilitatore teatrale, nonché le competenze specifiche e l'ambito di azione della professione e le difformità con figure analoghe ma differenti (arte-terapeuti, animatori sociali, facilitatori artistici, etc.) già presenti nei repertori delle varie nazioni europee.

Per ulteriori approfondimenti si rimanda al sito web www.Re.S.T.O.R.E.-project.com dove sono pubblicati i risultati degli output del progetto nel dettaglio, e altri materiali che non è stato possibile presentare in questa pubblicazione per motivi di spazio a disposizione.

Ad ogni modo, una volta definito un perimetro nel quale l’O.T.S./S.t.o. deve/può effettuare il suo lavoro, in ogni Paese si è provveduto a realizzare un corso di formazione partendo dalle proprie esperienze e specifiche formative (anche ultra-ventennali), pur rimanendo nella proposta di lavoro realizzata da tutti i partner e relativa nel dettaglio all’output 1 del progetto.

In particolare, sono stati comuni a tutti i corsi:

- il numero delle ore di formazione, sia teoriche che pratiche
- il numero base dei partecipanti ammessi al corso
- l’ambito delle macroaree formative obbligatorie
- l’applicazione pratica degli allievi tramite la realizzazione di percorsi successivi al corso
- la raccolta di documentazione inerente alla valutazione del percorso erogato e i relativi feedback.
- la raccolta di materiali video-fotografici e altri documenti che hanno testimoniato le attività effettuate sia nella formazione che nei successivi tirocini.

CAPITOLO 2

I. I punti base della formazione

a) Strutturazione del percorso didattico

Il processo di formazione base è stato definito in 300 ore di attività per gli allievi partecipanti. La strutturazione del corso, prevista dall'output 1 (prima dell'evento pandemico) era la seguente:

- Prima parte- 180 ore complessive
Formazione teorico/pratica per gli allievi partecipanti al corso pilota, di cui:
134 ore totali suddivise tra:
8 weekend in presenza (120 ore) + 2 giornate on line (14 ore)
40 ore: Materiali da visionare/studiare (studio a casa)
6 ore: Ad allieva/o per supervisione (2 ore al mese previa prenotazione)

- Seconda parte- 120 ore complessive
Laboratorio pratico di messa in prova delle competenze acquisite, di cui:
120 ore totali, suddivise tra:
10 ore di pianificazione (realizzazione del programma di lavoro, incontro con i responsabili, supervisione degli spazi, definizione degli obiettivi, ecc.)
10 ore per condividere con il gruppo la visione di spettacoli/mostre/musei...
Circa 40 ore (laboratori pratici effettivi) di incontri di gruppo di 4/6 ore a settimana per 8 settimane
40 ore per preparare l'elaborato finale (performance, prove aperte, letture, cortometraggi, libri, ecc.)
10 ore di incontri (2 ore al mese per ogni S.T.O.) con lo staff e la supervisione del progetto
10 ore per il feedback post-lavoro con i partecipanti, i responsabili del progetto e le istituzioni ospitanti e per la stesura di un documento di valutazione finale.

Il primo percorso partito tra i tre è stato quello iniziato in Polonia il 13 settembre 2021. Viste le difficoltà derivate dalle restrizioni legate agli effetti pandemici e valutate le possibilità pratiche, si è deciso di realizzare le attività online, al fine di poter comunque fornire una formazione adeguata ai partecipanti che erano stati precedentemente selezionati. Il numero di persone selezionate e ammesse al corso è stato di 25 unità. Un elemento positivo relativamente all'erogazione del corso in modalità completamente online è stato che questo ha agevolato la partecipazione di allievi provenienti da diverse città della Polonia.

Il secondo percorso è stato quello iniziato in Italia il 2 ottobre 2021. Il percorso previsto dalla modalità definita nell’output 1 è rimasto pressoché uguale. Tra luglio e settembre è stata realizzata la selezione dei partecipanti provenienti da tutta Italia e le lezioni in classe si sono conclusi a dicembre 2021. Il numero degli allievi ammessi è stato di 25 unità. Nel gennaio del 2022 è stato realizzato una sorta di test/esame on line per verificare le competenze di studio che erano state elaborate durante il percorso di materie teoriche. Il test non era previsto inizialmente nel progetto, ma è stato ritenuto utile dalla direzione didattica per verificare la preparazione dei partecipanti al percorso riguardo ai materiali forniti come ore di studio a casa. I laboratori realizzati direttamente dagli allievi con la metodologia proposta dal percorso Re.S.T.O.R.E. sono iniziati nel dicembre 2021 e conclusi entro giugno 2022.

Il terzo percorso è stato quello partito in Portogallo il 14 gennaio 2022 e conclusosi a luglio 2022. Il numero dei partecipanti selezionati è stato di 24 unità. Il corso realizzato in Portogallo è stato erogato completamente in presenza, grazie al miglioramento della situazione sanitaria nella nazione e di cui parleremo più dettagliatamente nelle pagine seguenti.

Dunque complessivamente hanno avuto accesso al percorso di formazione delle tre nazioni ben 74 allievi.

Prima di scendere nei dettagli dei moduli di formazione, riteniamo importante evidenziare quali fossero le macroaree di formazione definite nell’ambito del progetto iniziale. Infatti, come detto, i partner hanno realizzato la formazione rispettando le proprie esperienze e conoscenze, ma hanno avuto come riferimento 5 macroaree formative che sono state ritenute fondamentali per lo sviluppo del percorso e per l’erogazione di possibili attività future di formazione per la definizione della figura professionale.

II. La suddivisione in macroaree formative

In base alle attività elaborate e definite nella prima parte del progetto Re.S.T.O.R.E. da tutti i partner di progetto (IO1), si è ritenuto che il percorso di competenze si potesse suddividere in 5 importanti macroaree, sulle quali predisporre le ore di formazione.

- a) Theatrical Pedagogy
- b) Group training and management
- c) Artistic area
- d) Cultural and Scientific area
- e) Management area

Le sopracitate aree di formazione riguardano le lezioni che i partecipanti ai corsi pilota hanno seguito durante le lezioni. Poiché, come detto, ogni nazione partner aveva (e ha) una specifica esperienza e competenza di formazione, si è stabilito che ci fosse un numero

minimo di 20 ore uguale per ogni macroarea (quindi 100 ore di formazione uguali per tutti i partner), mentre la rimanenza poteva essere modulata secondo le esperienze dei partner, le possibilità congiunturali relative all'erogazione dei corsi (on line o in presenza), la necessità o meno di approfondire determinate tematiche rispetto alla composizione del gruppo classe.

Nel dettaglio, le macroaree definite e identificate, si possono specificare meglio in questo modo:

a) Pedagogia teatrale.

Si intendono tutte le tecniche (attoriali, registiche, relative al teatro di attore o al teatro di figura, etc.) utili a formare i partecipanti dal punto di vista prettamente teatrale. Dunque rientrano anche le competenze di approccio metodologico. Poiché il percorso non è indirizzato necessariamente ad attori e attrici, o registi, si è ritenuto inserire una parte di formazione teatrale che è alla base della nostra professione, e che la differenzia da altri percorsi analoghi (ad esempio arteterapia, musicoterapia, animazione...)

b) Formazione e gestione dei gruppi.

In questa area si intendono fornire degli spunti e delle tecniche finalizzate appunto alla formazione e gestione del gruppo. Questa è una caratteristica fondamentale dell'O.T.S.: il suo obiettivo non è (solo) quello di mettere in scena una performance (come farebbe un "qualsiasi" regista) ma quello di amalgamare il gruppo di lavoro, rispettare le differenze dei partecipanti (anzi, ove possibile, valorizzarle), favorire le relazioni tra i partecipanti, migliorare le capacità espressive di ciascuno e così via.

c) Area artistica.

In questa macro area si propongono degli spunti che non provengano esplicitamente e direttamente dalla formazione teatrale. L'obiettivo non è quello di dare delle competenze specifiche, come ad esempio potrebbe accadere nell'ambito della cosiddetta "arteterapia", ma di dare degli stimoli, ampliare gli orizzonti culturali e artistici, mettere in relazione proprie e altrui conoscenze ed esperienze, con l'obiettivo di poter creare una trasversalità artistica che diventi precipua nella formazione di un O.T.S..

d) Area culturale e scientifica.

Nella definizione della figura professionale dell'O.T.S., si è ritenuto dover dotare i partecipanti di una conoscenza, seppur basilare, di riferimenti antropologici, sociologici, psicologici e tutto ciò che è inerente all'ambito scientifico e applicabile al nostro ambito formativo. Nello stesso tempo, obiettivo della macroarea è stato quello di fornire elementi storici relativi al teatro e alle arti in genere: storia del teatro, storia dell'arte, etc.

e) Area gestionale.

Poiché la professione dell’O.T.S. proviene esplicitamente e principalmente dall’ambito artistico, si è ritenuto dover dotare i partecipanti di alcune conoscenze relativamente alla parte progettuale delle attività: non solo le modalità di scrittura e presentazione di progetti e laboratori, ma anche una panoramica sulle possibili partecipazioni ai bandi di erogazione fondi, sulle possibilità di costituzione e gestione di imprese culturali, su specifiche elementari relative alla parte amministrativa, oltre ad elementi base di legislazione di riferimento.

CAPITOLO 3

a) Le competenze e metodologie specifiche principali per ogni Paese erogatore del corso: tre metodologie a confronto

POLONIA- TEATR GRODZKI

Il mondo dei “puppets” è un ramo indipendente del teatro e delle arti visive, molto ricco di forme e tradizioni. La sua essenza consiste nel portare in vita un oggetto, un materiale inanimato e nel costruire un rapporto unico tra l'animatore e il suo compagno di scena. Il concetto di *puppet* ha molti significati e ci sono molte teorie diverse che spiegano le origini dei *puppets*. Secondo l'enciclopedia mondiale delle arti marionettistiche, sembra innegabile che dietro la sua grande diversità, e nonostante l'impossibilità di trovare una definizione generale, il teatro delle marionette sia nato “sui gradini dell'altare” nella maggior parte dei Paesi. In altre parole, le marionette hanno avuto origine da antichi idoli e sono quindi apparse nel contesto di cerimonie e in termini di usanze religiose (<https://wepa.unima.org/en/origins-of-the-puppet/>).

Il “puppet theatre” è stato riconosciuto come strumento terapeutico ed educativo in tutto il mondo. Tuttavia, si applica soprattutto al lavoro con i bambini, a volte con i giovani, mentre nell'educazione degli adulti è piuttosto eccezionale, salvo alcune esperienze in centri che hanno a che fare con la salute mentale o l'handicap.

L'Associazione Artistica Bielsko Grodzki Theatre ha utilizzato con successo la “puppetry art” come efficace metodo di educazione degli adulti e in progetti incentrati sull'inclusione sociale. L'Associazione è riconosciuta come promotrice del teatro di figura come alternativa collegata al dramma e al teatro d'attore che favorisce pratiche inclusive, non solo in Polonia ma anche in altri Paesi europei grazie alla collaborazione con numerosi partner internazionali. Ecco perché questa particolare tecnica è stata proposta dal Teatr Grodzki come metodologia chiave nella formazione pilota di RE.S.T.O.R.E..

Può essere descritta come una composizione di quattro unità principali

I. attività che portano a specifici risultati di apprendimento. All'inizio, i partecipanti alla formazione imparano a costruire semplici marionette teatrali con carta da pacco e spago. Seguono precise indicazioni fornite dal formatore, che crea anche una figura con sembianze umane mostrando il processo di costruzione passo dopo passo (1° modulo).

- II. Successivamente, ognuno ha la possibilità di personalizzare il proprio pupazzo. Il compito è quello di rendere ogni figura un vero e proprio personaggio con alcune caratteristiche distintive (che di solito rappresentano anche il creatore e la sua sensibilità, il suo mondo interiore e la sua percezione della vita). I partecipanti hanno un determinato tempo per dotare il proprio burattino di elementi aggiuntivi del suo aspetto (ad esempio capelli buffi o un vestito) e usano sia la carta che lo spago, così come altri materiali (tessuto, pezzi di stoffa, nastro). Dovrebbe essere un processo di esplorazione libera alla ricerca della nascita di un personaggio reale (2° modulo).
- III. Una volta che i pupazzi sono pronti, i partecipanti sono invitati a sperimentare le tecniche di animazione, dopo aver ricevuto dal formatore spiegazioni e suggerimenti sulle regole di base dell'animazione (3° modulo).
- IV. L'ultima fase dell'implementazione di questa metodologia consiste nel lasciare che i partecipanti inventino e mettano in scena brevi performances dei pupazzi, che possono essere una maniera di esprimersi liberamente o semplicemente di condividere una storia senza parole su qualsiasi argomento (4° modulo).
I principali vantaggi dell'utilizzo di questa pratica, indicati anche dai partecipanti alla formazione, includono: alta accessibilità (coinvolge persone con diverse disabilità e problemi di quasi tutte le fasce d'età), profondo coinvolgimento emotivo, adatto all'integrazione e al team building, a “rompere il ghiaccio” e ad affrontare questioni personali e sociali, coinvolgimento del corpo e non solo della mente, risultati immediati del lavoro manuale e basso costo dei materiali necessari.
L'arte della marionetta si è rivelata la tecnica più utilizzata dai partecipanti alla formazione RE.S.T.O.R.E. nei loro progetti artistici per gruppi socialmente vulnerabili.

ITALIA- OLTRE LE PAROLE ONLUS

L'associazione è capofila del progetto e ha volutamente cercato e coinvolto i partner europei per confrontarsi e mettere a frutto l'esperienza di formazione nell'ambito dell'educazione non formale in oltre 17 anni di lavoro in Italia. Infatti, in questi anni, con la “metodologia O.T.S.®” (marchio registrato al Ministero dello Sviluppo economico e metodologia inclusa nell'elenco delle buone pratiche della Regione Lazio) sono stati erogati oltre 40 corsi e formati oltre 600 operatori in tutta Italia.

La metodologia proviene soprattutto dall'ambito teatrale, ma la contaminazione con altre tecniche, studi e competenze è fondamentale per le attività di Oltre le Parole, che applica la sua pluriennale esperienza in contesti di vario tipo: l'obiettivo della formazione non è quella di fornire delle soluzioni ai partecipanti, ma di proporre e fornire degli

strumenti affinché gli stessi partecipanti siano in grado di trovare le soluzioni migliori in base ai propri gruppi di lavoro, agli obiettivi, alle proprie competenze ed esperienze.

Poiché le attività formative sono fundamentalmente basate sull'esperienza diretta dei partecipanti alle proposte dei docenti, e sulla successiva destrutturazione e spiegazione degli obiettivi proposti e raggiunti, viene suggerito ai partecipanti di approfondire le parti teoriche grazie all'ampia bibliografia di riferimento nell'ambito del teatro sociale e di comunità, che in questi anni è stata raccolta e ordinata da Oltre le Parole. In questo modo, non solo gli studenti possono approfondire le proprie competenze con specifiche indicazioni, ma possono vedere e mettere in connessione anche insegnamenti affini e trasversali emersi grazie alle proposte dei docenti. I corsi di formazione vengono infine erogati con una base di insegnanti abituali, ma è prassi consolidata scegliere alcuni docenti e i loro insegnamenti solo dopo aver verificato la composizione dei partecipanti alla classe, i loro interessi, le loro necessità. Questo percorso, abbastanza inusuale nell'ambito della formazione (normalmente il programma di docenti e insegnamenti è presentato completamente prima del corso di formazione in tutti gli ambiti formativi), fa della formazione di Oltre le Parole un unicum che nel tempo si è dimostrato molto efficace nei risultati finali, e ha permesso il coinvolgimento di oltre 40 docenti che si sono alternati nella formazione delle singole classi di lavoro. Come consuetudine e abitudine nello sviluppo del senso critico e artistico, ai partecipanti viene chiesto di tradurre alcuni degli insegnamenti/lezioni in creazioni artistiche: sono dunque nati cortometraggi, scritti, attività di arti visive, video-riviste, etc. in parte visibili anche sul sito web e sul canale YouTube. Per ogni weekend di lavoro è stata individuata una coppia di allievi che potessero invece realizzare un "diario di bordo" delle attività, in forma oggettiva: sia per avere una testimonianza scritta delle lezioni, al di là delle schede dei formatori, sia per formare una sorta di "manuale dello studente" da raccogliere a fine corso. Alcuni degli allievi sono stati coinvolti praticamente in attività di comunicazione, realizzando ad esempio interviste ai docenti pubblicate poi sulle pagine web dell'associazione e su quella del progetto Re.S.T.O.R.E."

Il percorso teatrale proposto come base principale è la metodologia mutuata da un grande Maestro del Teatro Italiano: la "Mimesis" di Orazio Costa Giovangigli. Regista e pedagogista teatrale italiano del Novecento, Orazio Costa Giovangigli è stato in contatto con il maestro francese Jacques Copeau, con il quale ha condiviso il suo lavoro e sviluppato la sua poetica e formazione teatrale. Così come per altri maestri del XX secolo (Grotowski, Stanislavskij...) il suo metodo parte soprattutto dall'utilizzo del corpo e dal riappropriarsi di quello che lui chiama "*istinto mimesico*" dell'uomo, ovvero la capacità e necessità di farsi simili agli altri. Una tecnica validissima per attrici e attori, ma anche per il recupero di una migliore e più approfondita conoscenza e all' utilizzo di corpo e voce, insegnamenti validi ed efficaci anche per persone comuni, persone in situazione di vulnerabilità, bambini, etc.. Parallelamente alla sua lunga carriera di regista, pedagogista e poeta, nonché insegnante per tanti anni presso l'Accademia Nazionale D'Arte Drammatica, Costa ha realizzato negli anni Settanta una importante esperienza di "la-

boratorio teatrale” aperto a tutta la popolazione. Riteniamo sia molto rilevante l’utilizzo di questa tecnica teatrale, molto lontana dal Teatro dell’Oppresso che negli ultimi decenni ha “spopolato” in Europa ma spesso mettendo in ombra le esperienze di grandi maestri teatrali del Novecento europeo, le cui metodologie e insegnamenti in diverse occasioni partivano o erano sperimentate non solo con attori professionisti e nei teatri tradizionali ma con gente comune e in spazi non convenzionali, dando al teatro una funzione “naturalmente sociale”. Se da una parte infatti la metodologia di Orazio Costa permette a chiunque di comprendere e interpretare le parole, siano esse di prosa o di poesia, nello stesso tempo consente un lavoro attoriale coi professionisti altamente profondo e dettagliato, laddove il corpo si fa mezzo per vivere, comprendere ed esplicitare la parola. Inoltre, il lavoro di Orazio Costa si basa molto sulla coralità: questa metodologia è straordinariamente potente con gli attori, ma si è rivelata altrettanto preziosa nel lavoro di gruppo che l’O.T.S. applica nel suo campo di lavoro ove i protagonisti dei percorsi laboratoriali non sono attori professionisti ma persone che trovano il teatro come un “mezzo” e non come un “fine”.

“Nel percorso ideato per la formazione del progetto Re.S.T.O.R.E. si è cercato di dare una panoramica” più ampia possibile ai partecipanti, rimanendo nei vincoli della formazione delle macroaree e attingendo all’esperienza pregressa in campo formativo da parte della stessa struttura. Sono stati ben 17 i docenti che si sono alternati nelle ore di lezione.

PORTOGALLO- PELE

Il corso pilota organizzato a Porto ha fatto seguito a 15 anni di esperienza di PELE in questo settore e ha proposto un’esplorazione delle forme d’arte e del loro ruolo di catalizzatori per innescare processi trasformativi a livello individuale e collettivo.

La prima parte del corso prevedeva una sequenza di moduli formativi, incentrati su strumenti di facilitazione e attivazione civico-politica, attraverso l’uso di molteplici linguaggi e metodologie artistiche (teatro, movimento, musica e arti visive, tra gli altri).

La seconda parte del corso prevedeva un’esperienza in un contesto pubblico, in cui i corsisti potevano applicare le varie metodologie nella pratica, facilitando processi creativi con gruppi specifici di organizzazioni partner. Durante il corso di formazione, i partecipanti sono stati invitati a riflettere, sperimentare e facilitare i processi di creazione collettiva attraverso l’esplorazione e l’incrocio di diversi linguaggi artistici. Nel farlo, i corsisti sono stati incoraggiati a mettere in discussione il loro ruolo di facilitatori, acquisendo al contempo gli strumenti per ideare, gestire e valutare progetti artistici comunitari.

Le metodologie utilizzate dai 17 formatori coinvolti nel Corso Pilota di Porto sono state profondamente radicate nei principi che hanno guidato il lavoro di PELE nell’area delle Pratiche Artistiche Comunitarie, e in dettaglio:

1. Creazione collettiva inter-artistica

Metodologie partecipative - introduzione, principi e buone pratiche

Il ruolo del facilitatore: mediazione, facilitazione, leadership.

Strumenti di base per i processi di creazione collettiva (utilizzando e intrecciando diverse forme d'arte).

Approcci di varie tendenze/movimenti di metodologie partecipative in teatro, arti visive, musica, movimento, etc.

- Vari esercizi/improvvisazioni per la preparazione di performance/creazioni di gruppo
- Processo decisionale orizzontale (anche in alcuni aspetti organizzativi del corso, in particolare i contenuti e la modalità della "performance finale"/sessione conclusiva)

2. Lavoro con gruppi eterogenei:

- Buone pratiche e primi approcci - possibili adattamenti degli esercizi a gruppi con varie abilità
- Eterogeneità: incroci intergenerazionali e sociali, in alternativa alle categorie ben definite della società (ad esempio: bambini nelle scuole, anziani nelle case di riposo)
- Strategie di comunicazione: come le persone appartenenti alla stessa comunità possono riunirsi in uno spazio di creazione comune
- Promuovere l'accessibilità fisica, intellettuale e sociale - portare i processi di creazione artistica in comunità/territori periferici e utilizzare spazi rilevanti per la comunità (anziché spazi teatrali convenzionali e formali)

3. Co-creazione specifica per il contesto:

- Luogo - identità - memoria: come esplorare il contesto come input creativo, così come la storia e l'identità dei territori
- Esplorazione di micro-narrazioni, percorrendo memorie individuali e collettive, testimonianze personali ed elementi di genealogia.
- Metodologie creative specifiche per il contesto/luogo
- Antropologia dello spazio, oggetti trovati, poetica dei non-luoghi, passeggiate sensoriali e punti di vista - come creare narrazioni e composizioni dagli elementi presenti nel luogo

4. Impegno civico-politico

- La creazione artistica come spazio di azione, riflessione e partecipazione civico-politica
- Etica-estetica ed emancipazione
- Democratizzazione, accessibilità e partecipazione
- "Artivismo" - introduzione e approcci
- L'intervento artistico nello spazio pubblico
- Il ruolo dell'artista/facilitatore come cittadino attivo e impegnato che può promuovere la trasformazione collettiva e il consolidamento delle comunità.

- Indagare nuovi metodi espressivi per interagire con la comunità, confrontandosi con le emergenze e le urgenze dei territori.
- Creare connessioni tra le micro-narrazioni locali e i macro-problemi globali.

Nota: *il problema di accessibilità è stato preso in considerazione anche nella selezione per il corso pilota, al fine di raggiungere possibili candidati senza un background accademico (ad esempio, partecipanti ad altri progetti artistici comunitari).*

5. Rete intersettoriale

- Creare relazioni e partenariati tra istituzioni locali di diverse aree, al fine di rafforzare una rete di risorse condivise;
- Istituzioni accademiche - come l’ESMAE, l’università del teatro e della musica, che ha aperto le sue strutture per le sessioni di formazione del corso pilota; uno dei coordinatori dell’università ha partecipato al gruppo di advocacy di RE.S.T.O.R.E. e ha sostenuto il processo di certificazione del corso;
- Istituzioni culturali - come il Teatro Nazionale di São João, che è stato partner del corso e ha offerto visite guidate a tutti i gruppi coinvolti (nella seconda parte del corso).
- Collettivi artistici della città, che hanno condotto alcune delle sessioni di formazione
- Istituzioni sociali - che hanno ospitato i tirocini dei corsisti (seconda parte del corso)

6. Azione - Riflessione - Ricerca - Documentazione

Ogni lezione ha incluso momenti teorici, pratici e di riflessione;

- Sono state incoraggiate l’annotazione e l’auto-riflessione per migliorare l’esperienza di apprendimento e per riassumere gli eventi delle sessioni di formazione;
- Un “wall of questions” (“*cartellone aperto*”, *nota di traduzione*) è stato una presenza costante in tutte le sessioni di formazione, come prassi per registrare e documentare le idee, i pensieri e le domande che emergevano;
- Durante tutto il corso, i partecipanti sono stati incoraggiati a tenere un proprio diario di bordo, per creare connessioni tra i diversi input e contenuti forniti da ogni formatore;
- La supervisione, l’apprendimento tra pari e i focus group sono stati ulteriori strumenti di riflessione durante il corso di formazione;
- Idee di strumenti/modalità di riflessione e feedback da applicare con i gruppi.
- Documento di considerazioni finali – al termine del corso, ogni partecipante ha dovuto preparare un documento scritto che rispecchiasse il proprio processo di apprendimento durante il corso. Questo documento poteva includere alcuni appunti/pensieri presi durante le sessioni, testi, disegni e altri elementi creativi.

b) I moduli didattici

Rimanendo nell’ambito delle cinque macroaree di formazione, ognuno dei tre Paesi ha elaborato un percorso didattico adatto al proprio gruppo di partecipanti, alle specifiche

competenze della struttura organizzatrice e agli obiettivi chiave del progetto. Questa differenziazione, apparentemente singolare rispetto a una forma di insegnamenti più tradizionale o accademico, è invece ampiamente giustificata e utile al progetto e a questo manuale. Infatti, provenendo dal campo dell'educazione non formale e informale, questa parte di formazione non può prescindere dalle reali competenze dei formatori né dalle loro pluriennali esperienze nello specifico settore del Teatro Sociale e di Comunità, ovvero nell'impegno civile e sociale. Nello stesso tempo, il poter rientrare comunque nelle cinque macroaree formative dà un quadro completo degli insegnamenti da poter proporre agli allievi, rispettando e anzi valorizzando le specifiche formative.

Supervisione (mentoring)

Le sessioni di mentoring/supervisione sono state erogate in due diverse modalità: condotte da una persona esterna (non un formatore del corso), in modo da lasciare spazio ai tirocinanti per condividere più sinceramente possibile la loro esperienza durante il corso. Una seconda alternativa è stata quella di incontrare uno dei docenti del corso per poter approfondire determinate difficoltà nella comprensione delle metodologie o nelle personali problematiche.

In alcuni casi sono state individuali, in altri casi proposte in piccoli sottogruppi, nell'ambito delle ore a disposizione per ciascuno dei partecipanti.

Per quanto riguarda la prima fase (formazione) i temi trattati, a grandi linee, si possono riassumere nei seguenti punti chiave:

- Cosa riecheggia dopo ogni sessione di formazione - idee, riflessioni, situazioni scomode, dubbi, dinamiche di gruppo, problematiche personali

- Come collegare ciò che viene proposto durante le sessioni con la realtà e necessità di ciascuno dei partecipanti

- Come passare dalle idee alla pratica effettiva, come integrare le competenze del corso con quelle personali; condivisione e analisi di esperienze precedenti, progetti e altre idee/link che potrebbero essere utili per gli altri.

- Idee sul futuro, ovvero: supporto nella ricerca di progetti / opportunità di finanziamento, condivisione di idee per progetti e tirocini, progettazione collettiva di percorsi laboratoriali, progetti, idee su cosa fare dopo il corso.

Durante tutto il corso, inoltre, gli studenti sono stati incoraggiati a fare ricerche prima e dopo le sessioni, in merito ai temi portati dai formatori. Si sono potute condividere informazioni anche con i formatori che hanno inviato materiale di approfondimento sulle sessioni, prima o dopo gli incontri.

Per quanto riguarda la seconda fase (laboratori pratici) gli incontri di supervisione sono stati di confronto soprattutto relativamente alle attività proposte, alle reazioni dei gruppi di lavoro, alle relazioni con le altre figure di riferimento dei gruppi (insegnanti, educatori, psicologi, assistenti sociali, etc.). Si è comunque messo a disposizione uno spazio aperto per le necessità di ogni studente, rivelatosi molto utile soprattutto nei casi più difficili per lo studente e/o per la situazione organizzativa e/o strutturale del gruppo del tirocinio ospitante.

CAPITOLO 4

I moduli formativi nel dettaglio - Comparazione di ore, materie ed esperienze

Come precedentemente affermato, sono state cinque le macroaree di formazione individuate dal progetto Re.S.T.O.R.E. durante l'output 1 del progetto e messe in pratica nell'output 2 (l'erogazione dei corsi pilota).

Si riportano qui i moduli di formazione nel dettaglio per ognuno dei corsi erogati, con le rispettive materie e argomenti specifici, i docenti e le ore di lezione, rientranti nelle cinque macroaree di cui sopra. Come detto, molti dei materiali prodotti durante il percorso sono disponibili sul sito web del progetto, comprese alcune interviste ai docenti, video e foto del percorso di formazione, contributi realizzati direttamente dagli studenti frequentanti. E' stato anche ritenuto opportuno creare un canale youtube dove caricare alcuni dei materiali prodotti dal corso di formazione, anche se non era inizialmente previsto dal progetto. Poiché il corso realizzato in Polonia è stato effettuato completamente online, non si dispone purtroppo delle liberatorie alla pubblicazione delle attività effettuate dagli allievi durante il percorso. Allo stesso tempo, si specifica che il corso realizzato in Polonia è stato effettuato con incontri di due ore consecutive, ripetuti nell'arco delle settimane di erogazione del corso. A differenza degli altri due corsi di formazione (Italia e Portogallo), le attività proposte sono state specificate in maniera diversa, pur rientrando nelle macroaree formative previste.

Di seguito il dettaglio delle lezioni e dei docenti in ciascuno dei singoli percorsi di formazione:

Teatr Grodзи (Poland) lesson plan


NAME OF THE MODUL	SESSION TITLE	DESCRIPTION	EVALUATION/ GROUP PROCESS/ MANAGEMENT	NAME OF THE TRAINER
Theatre of puppets and objects	Introduction to the art of puppet theatre	<ul style="list-style-type: none"> -Creating of the construction of puppets - Personalization of the puppet characters - Presentations: my puppet and I - Discussion on the activities 	+Group process/ Management by Jolanta Kajmowicz-Sopicka + Evaluation by Małgorzata Starzyńska-Majszak	MARIA SCHEJBAL-CYTAWA
Theatre of puppets and objects	Techniques of animation	<ul style="list-style-type: none"> - Introduction - sharing reflections on previous activities. - Lecture on the puppet expression. - Animation exercise - Individual work. - Presentation and review of the etudes prepared by the participants. - Summary of the activities. 	+Group process/ Management by Jolanta Kajmowicz-Sopicka	MARIA SCHEJBAL-CYTAWA
Body and voice	Techniques for working with theatrical space	<ul style="list-style-type: none"> - Movement, breathing and voice warm-up (review of techniques used in physical theatre). - Getting acquainted with a piece of music proposed by the leader. - Finding and highlighting with movement the basic rhythmic module of the piece. - Finding and presenting with a gesture the musical accents of the piece. - Creation of a five-element motor structure. - Preparation of film recordings by participants. 		DOROTA POROWSKA
Body and voice	Work on an actor's etude	<ul style="list-style-type: none"> - Rhythmic movement and vocal warm-up - The superimposition of the movement structures developed during the previous meeting on a musical fragment of a completely different character and mood. (Yesterday, Ray Charles) - Working on selected texts - joint activities (learning the recitativo technique) and individual. (Romanian poetry) - Matching lyrics to music (Yesterday) - Audio recording of these musicalized texts - Creation of a cohesive musical-movement-text structure [by each participant] - Individual video recordings of etudes. 		DOROTA POROWSKA



← **Teatr Grodzi (Poland) lesson plan**

NAME OF THE MODUL	SESSION TITLE	DESCRIPTION	EVALUATION/ GROUP PROCESS/ MANAGEMENT	NAME OF THE TRAINER
Performance with a maze	Recognition of the universal structure of the Pylos labyrinth	<ul style="list-style-type: none"> - Motoric-vocal warm-up, working with the rhythm. - Presentation of paratheatrical techniques. - Observation in the open air. - Exchange of comments on observations. - Searching for the structure of a labyrinth - an experiment with the use of logical thinking principles. - Presentation of examples of performative implementation of the Pylos labyrinth structure. - Explanation of the homework. 	DOROTA POROWSKA	DOROTA POROWSKA
Performance with a labyrinth	Performative ways of the Pylos labyrinth usage	<ul style="list-style-type: none"> - Repetition, review of the warm-up techniques used so far.- Introduction of motoric paratheatrical techniques. - Film presentation of an exemplary performance space and components of the activity. - Presentation of film documentation concerning the space of performative action undertaken during the previous workshop session. - Presentation of examples of realizations of performances with a labyrinth. - Sound improvisation. - Overview of participants' homework. 	+ Evaluation by Małgorzata Starzyńska-Majszak	DOROTA POROWSKA
CONSTRUCTION OF THE SCENARIO	In search of a recipe for scenario /Chance writes the best scenarios / sometimes /	<ul style="list-style-type: none"> - imagination training: presenting oneself, one's mood through one's preferred color - conversation as a verification of the expectations, interests and skills of recipients - lecture / presentation - clarification of the scheme of three acts - video - a rap story about the main character's journey according to the rules of the three acts 	MAŁGORZATA SZYSZKA	MAŁGORZATA SZYSZKA
CONSTRUCTION OF THE SCENARIO	Development of scenario projects /sequential method /	<ul style="list-style-type: none"> - The beginning and the end of the session refers to the previous classes, deepening the work with colors and developing this tool into a method of writing - Drawing a scenario with colors. Presentation on the basic principles of scenario writing - 3-act structure versus sequential structure and writing a scenario from the end/. - As a result of these activities, each participant prepares a [plot] ladder according to the sequential structure. 	MAŁGORZATA SZYSZKA	MAŁGORZATA SZYSZKA

Teatr Grodzi (Poland) lesson plan

NAME OF THE MODUL	SESSION TITLE	DESCRIPTION	EVALUATION/ GROUP PROCESS/ MANAGEMENT	NAME OF THE TRAINER
CONSTRUCTION OF THE SCENARIO	Script doctoring based on selected scenario ideas, that is the principle of a ticking clock	<ul style="list-style-type: none"> - Analysis of a selected text / scenario. - As a result of the activities each participant works on the idea of a peer. 	<ul style="list-style-type: none"> + Evaluation by Małgorzata Starzyńska-Majsak 	MAŁGORZATA SZYŻKA
Theatre of puppets and objects	Functions of the Object	<ul style="list-style-type: none"> - Introduction – the participants present the use of puppetry art in their work with the group. - Animation exercise – individual work. - Presentations and discussion on the etudes prepared by the participants. - Presentation of the film materials. - Summary of the activities. 	<ul style="list-style-type: none"> +Group process /Management by Jolanta Kajmowicz-Sopicka 	MARIA SCHEJBAL-CYTAWA
Theatre of puppets and objects	The Art of Telling Stories in Puppet Theatre	<ul style="list-style-type: none"> - Animation exercise – individual work. - Presentations and discussion on the etudes prepared by the participants. - Presentation of the technique of building a scenario (“Before and After”) - Constructing a scenario – individual work. - Presentations and review of the scenarios prepared by the participants. - Introduction to the analysis of the group process. 	<ul style="list-style-type: none"> +Group process /Management by Jolanta Kajmowicz-Sopicka 	MARIA SCHEJBAL-CYTAWA
The art of storytelling with images	The art of storytelling with images in practice	<ul style="list-style-type: none"> - Analysis of examples of “the art of storytelling with images”. - Telling a story based on a photograph. - Individual work on such a story. - Common discussion about the completed exercises. - Explanation of the individual task for the next class 		KRZYSZTOF TUSIEWICZ 

← **Teatr Grodzi (Poland) lesson plan**

NAME OF THE MODUL	SESSION TITLE	DESCRIPTION	EVALUATION/ GROUP PROCESS/ MANAGEMENT	NAME OF THE TRAINER
The art of storytelling with images	The art of storytelling with images in practice	<ul style="list-style-type: none"> -Overview of individually performed tasks. -Exercise “The same elements-different stories” - arranging photographic sequences. -Common discussion about the completed exercises. -Task for individual implementation - “1 meter / 10 meters / 100 meters” 		KRZYSZTOF TUSIEWICZ
The art of storytelling with images	The art of storytelling with images in practice	<ul style="list-style-type: none"> -Overview and analysis of the exercise “1 meter / 10 meters / 100 meters” that has been completed by the participants at home. -Explanation of the topic for self-study: “Trace of my presence”. 		KRZYSZTOF TUSIEWICZ
The art of storytelling with images	The art of storytelling with images in practice	<ul style="list-style-type: none"> -Overview and analysis of participants’ works “Trace of my presence”. -Analysis of examples of “the art of storytelling with images” in the context of the exercises carried out by the participants. -Overview and summary of the entire course. 	+ Evaluation by Małgorzata Starzyńska-Majsak	KRZYSZTOF TUSIEWICZ
A socially engaged and engaging theater	Instant theatre actions (performances)	<ul style="list-style-type: none"> - Presentation of participants’ experiences concerning various forms of social theatre. - Reflection resulting from these experiences. - Reference to the theoretical foundations of social theatre. - Creating preliminary ideas for instant theatrical activities. - Summary of the classes. 		WACŁAW IDZIAK
A socially engaged and engaging theater	Fun and playfulness in the implementation of theatrical actions	<ul style="list-style-type: none"> - An introduction - sharing reflections on previous lessons. - Presentations and discussion of ideas for an instant theatrical fun. - A lecture on the role of fun and playfulness in culture and social life and, against this background, in the activities of social theatre. - Animation exercises - games inspired by fine motor skills exercises. - Joint search for games and activities that can be used in the activities of social theatre. - Summary of the session. 		WACŁAW IDZIAK

Teatr Grodzi (Poland) lesson plan

NAME OF THE MODULE	SESSION TITLE	DESCRIPTION	EVALUATION/ GROUP PROCESS/ MANAGEMENT	NAME OF THE TRAINER
A socially engaged and engaging theater	Instant theatre in motion and space	<ul style="list-style-type: none"> - Introduction – participants’ presentations of the effects of their homework and associated emotions. - Participants’ experiences related to the implementation of theatrical actions (activities) in movement and space. - Reflection on the possibilities of conducting theatrical activities in motion and space. - Showing psychological and social determinants of theatre activities in movement and space. - Presentation of various forms of theatre in motion and space. - Working on ideas of using different (non-obvious) spaces to implement theatrical activities. - Summary of the classes and a proposal for homework. 	WACŁAW IDZIAK	
A socially engaged and engaging theater	Strengthening and inclusion - theatre in personal and socio-economic development	<ul style="list-style-type: none"> - Introduction – participants’ presentation of the effects of their homework and emotions associated with it. - Participants’ experiences related to activities for social inclusion and solving social problems. - Reflection on the possibilities of using social theatre to improve the social and material situation of excluded persons and those at risk of social exclusion. - Presentation of various forms of theatrical (paratheatrical) activities useful in creating alternative sources of income. - Working on ideas for using theatrical (paratheatrical) activities to create alternative sources of income. - Introducing and discussing ideas.- Summary of the classes. 	+ Evaluation by Małgorzata Starzyńska-Majsak	WACŁAW IDZIAK
Theatre of puppets and objects	Essential elements of a theatrical performance	<ul style="list-style-type: none"> - Introduction - participants’ presentations of puppetry art applications in their own work with their [theatrical] groups. - Composing an acting plan - individual work. - Presentations of the works prepared by participants, overview and discussion. - Summary of the classes. 	+Group process /Management by Jolanta Kajmowicz-Sopicka	MARIA SCHEJBAL -CYTAWA
Theatre of puppets and objects	Performances	<ul style="list-style-type: none"> - Introduction - summary of the program of puppetry workshops. - Final dress rehearsals - individual work. - Presentations of the performances prepared by participants and overview of them.- Process closure. 	+ Evaluation by Małgorzata Starzyńska-Majsak +Group process /Management by Jolanta Kajmowicz-Sopicka	MARIA SCHEJBAL -CYTAWA
Theatre of puppets and objects	Summary of the puppet sessions	<ul style="list-style-type: none"> - Analysis of the acquired skills and knowledge in terms of their usefulness in working with various groups of adult participants -Discussing potential difficulties and threats related to the use of puppetry art in social projects. -Closing the group process 		MARIA SCHEJBAL -CYTAWA

Nei corsi di formazione erogati da Oltre le Parole e Pele, maggiormente comparabili rispetto alla modalità online effettuata da Teatr Grodzi, sono stati omessi i dettagli di ogni singola lezione, ma è stato riportato un esempio dei moduli formativi chiave alla fine, oltre alla possibilità di visionare i materiali dettagliati sul web.

Oltre le Parole (Italia) lesson plan

Day	Hours	Thematic area	Learning unit	Teacher
Weekend 1 2-3 October 2021	Saturday 8	Group training and management	Game techniques and Group animation	Pascal La Delfa, theatre workshop leader
	Sunday 4	Artistic area	Elements of performance history	Pascal La Delfa, theatre workshop leader
	Sunday 3	Management area	Structuring and administrative design	
Weekend 2 16-17 October	Saturday 8	Artistic area	Elements of Arts and Artitherapies	Claudia Colaneri, autobiographical histories and theatre
	Sunday 3	Theatrical Pedagogy	Game techniques and group animation	Olivier Malcor, Teacher of Theatre of the Oppressed
	Sunday 4	Theatrical Pedagogy	Other theatrical pedagogies	Rossella Frozza, Bio-Dance workshop leader
Weekend 3 23-24 October	Saturday 8	Artistic area	Elements of Arts and Artitherapies	Jennifer England, music therapist
	Sunday 7	Artistic area	Elements of Arts and Artitherapies	Tiziana Bergamaschi, director
Weekend 4 30-31 October	Saturday 4	Artistic area	Other theatrical pedagogies	-Rodrigo Morganti, clown, artist
	Saturday 4	Group training and management	Leadership	Pascal La Delfa, theatre workshop leader
	Sunday 4	Cultural and Scientific area	Educational sciences	Alberto Dionigi, psychologist
	Sunday 3	Cultural and scientific area	Elements of sociology	Roberto Libera, antropologist
1° Online meeting 6 November	Sunday 7	Theatrical Pedagogy	Other theatrical pedagogies	Bruno Lomele, theatre workshop leader
Weekend 5 13-14 November	Saturday 8	Theatrical Pedagogy	Metodo mimesico Costa	Gilberto Scaramuzzo, Prof. Education Science-Università Roma Tre
	Sunday 7	Cultural and Scientific area	Elements of sociology	Roberto Libera, antropologist
Weekend 6 20-21 November	Saturday 8	Theatrical Pedagogy	Metodo mimesico Costa	Gilberto Scaramuzzo, Prof. Education Science-Università Roma Tre
	Sunday 7	Group training and management	Game techniques and group animation	Silvia Priscilla Bruni, teacher and expert in theatre





Oltre le Parole (Italia) lesson plan

Day	Hours	Thematic area	Learning unit	Teacher
Weekend 7 27 -28 November	Saturday 8	Artistic area	Elements of Arts and Artitherapies	M. Gocilli e P. Russi- <i>Partner project “Comunità San Patrignano”</i>
	Sunday 7	Cultural and Scientific area	Neurosciences	Gabriele Sofia, Neuroscience researcher - Université Grenoble Alpes
2° Online meeting 4 December	4 hours	Management area	Project working- Structuring and administrative design	Andrea Natalini, European project expert
	3 hours	Artistic area	Other theatrical pedagogies	Caterina Galloni- Theater teacher and design expert
Weekend 8 11-12 December	Saturday 8	Management area	Communication and social media	Giulia Morello- <i>Partner project “Dire Fare Cambiare”</i>
	Sunday 7	Group training and management	Conclusions and management of the working class	Pascal La Delfa, theatre workshop leader

Pele (Portugal) lesson plan

Weekend	Hours	Thematic area	Learning unit	Trainer
Weekend 1 14-15 January 2022	Friday 3h	Theatre Methodologies	Presentation / Theatre games	Janne Schröder, Inês Lapa
	Saturday 3h	Community Artistic Practices: Concepts and Contexts	Introduction to Community Artistic Practices - Collective Creation	Maria João Mota, Inês Lapa
	Saturday 4h	Community Artistic Practices: Concepts and Contexts	Introduction to Community Artistic Practices - Collective Creation	Maria João Mota, Inês Lapa
Weekend 2 21-22 January 2022	Mentoring			
	Friday 3h	Theatre Methodologies	Introduction to Community Artistic Practices - Group Dynamics	Marco Paiva
	Saturday 3h	Community Artistic Practices: Concepts and Contexts	Introduction to Community Artistic Practices - The facilitator’s role	Marco Paiva
	Saturday 4h	Community Artistic Practices: Concepts and Contexts	Body, Space & Movement - the collective body	Marco Paiva





Pele (Portugal) lesson plan

Weekend	Hours	Thematic area	Learning unit	Trainer
Weekend 3 28-29 January 2022	Friday 3h	Project Design and Management	Introduction to Project Design and Management - Scope of Intervention	Lucelina Rosa
	Saturday 3h	Community Artistic Practices: Concepts and Contexts	Artivism	Janne Schröder
	Saturday 4h	Community Artistic Practices: Concepts and Contexts	Artivism	Janne Schröder + Melissa Rodrigues
Weekend 4 4-5 February 2022	Mentoring			
	Friday 3h	Project Design and Management	Project Design	Lucelina Rosa
	Saturday 3h	Community Artistic Practices: Concepts and Contexts	Introduction to Community Artistic Practices: Principles and contexts	Hugo Cruz
Weekend 5 11-12 February 2022	Saturday 4h	Community Artistic Practices: Concepts and Contexts	Introduction to Community Artistic Practices: Principles and contexts	Hugo Cruz
	Friday 3h	Community Artistic Practices: Concepts and Contexts	Collective Session (group presentation / discussion / sharing)	
	Saturday 3h	Theatre Methodologies	States of Play (Clowning + Feldenkrais)	Rodrigo Malvar, Claire Binyon
Weekend 6 18-19 February 2022	Saturday 4h	Theatre Methodologies	States of Play (Clowning + Feldenkrais)	Rodrigo Malvar, Claire Binyon
	Mentoring			
	Friday 3h	Theatre Methodologies	Theatre of the Oppressed	Maria João Mota
Weekend 7 25-26 February 2022	Saturday 3h	Theatre Methodologies	Theatre of the Oppressed	Maria João Mota
	Saturday 4h	Theatre Methodologies	Theatre of the Oppressed	Maria João Mota
	Friday 3h	Project Design and Management	Strategic Management	Hélder Nogueira
Weekend 7 25-26 February 2022	Saturday 3h	Cross-Arts	Visual arts - Techniques and Materials	Miguel Carneiro, Ruca Bourbon / Oficina ARARA
	Saturday 4h	Cross-Arts	Visual arts - Techniques and Materials	Miguel Carneiro, Ruca Bourbon / Oficina ARARA

Pele (Portugal) lesson plan

Weekend	Hours	Thematic area	Learning unit	Trainer
Weekend 8 4-5 March 2022	Mentoring			
	Friday 3h	Theatre Methodologies	Collective Session (group presentation / discussion / sharing)	Artur Carvalho
	Saturday 3h	Cross-Arts	Techniques for running music workshops	
	Saturday 4h	Cross-Arts	Techniques for running music workshops	Artur Carvalho
Weekend 9 11-12 March 2022	Friday 3h	Projects Design and Management	From the idea to the project	Lucellina Rosa
	Saturday 3h	Cross-Arts	Plastic expression: body, object, place	Fernando Almeida
	Saturday 4h	Cross-Arts	Plastic expression: body, object, place	Fernando Almeida
Weekend 10 18-19 March 2022	Mentoring			
	Friday 3h	Theatre Methodologies	Body, Space, Music & Movement	David Lima
	Saturday 3h	Theatre Methodologies	Body, Space, Music & Movement	David Lima
	Saturday 4h	Theatre Methodologies	Body, Space, Music & Movement	David Lima
Weekend 11 25-26 March 2022	Friday 3h	Cross-Arts	Collective music-making	Inês Lapa
	Saturday 3h	Community Artistic Practices: Concepts and Contexts	Artistic intervention in public space	Janne Schröder, Fernando Almeida
	Saturday 4h	Community Artistic Practices: Concepts and Contexts	Artistic intervention in public space	Janne Schröder, Fernando Almeida
Weekend 12 2-3 April 2022	Friday 3h	Project Design and Management	Monitoring and Qualitative Evaluation Tools	Lígia Ferro
	Saturday 3h	Cross-Arts	Sound objects	Inês Lapa
	Saturday 4h	Cross-Arts	Collective Session (group presentation / discussion / sharing)	
	Mentoring			

Per ognuna delle lezioni, è stato presentato agli studenti un breve c.v. o note biografiche dei docenti formatori.

Ogni docente a sua volta ha compilato una scheda sintetica di ogni lezione, seguendo il successivo schema. Per quanto interessanti, non è qui possibile riportare ogni singola “learning units” di tutti gli incontri, poiché sono complessivamente oltre cinquanta unità e oltre cento pagine, ma il materiale sarà a disposizione per la consultazione nell’apposito spazio web già citato. La scheda, oltre che un elemento chiave per la replicabilità del corso (e l’eventuale adattamento di vari docenti con diverse peculiarità e qualifiche, ma rientranti negli insegnamenti di riferimento), diviene anche una sorta di libro di testo per gli allievi, consultabile anche a distanza di tempo. Inoltre, diventa una guida preziosa anche per chi dovesse essere eventualmente stato assente alla lezione, nonché si dà la possibilità di approfondire tematiche e concetti specifici grazie all’indicazione di libri di testo (e/o a materiali presenti sul web).

Questo lo schema tipo di una “learnig unit”, da poter riprodurre:

<i>Macroarea</i>	
Title of the learning unit	
Thematic area	
<i>Duration</i>	
<i>Aims / Objectives</i>	
<i>Methodology</i>	
<i>Structure and description of activities</i>	
<i>Expected learning outcomes</i>	
<i>Technical requirements</i>	
<i>Notes / Recommendations</i>	
<i>Trainer/teacher</i>	
<i>Reference texts used during the lesson and/or recommended</i>	

Questa, come esempio, una delle schede compilate da uno dei docenti:

Macroarea	Artistic area
Title of the learning unit	Music Therapy
Thematic area	Elements of Arts and Artitherapies
Duration	8 hours
Aims / Objectives	<p>1) To explore the use of the body to represent musical sound</p> <p>2) To explore frameworks/activities that will allow groups of different abilities (both physical and emotional) to engage in musical activities together.</p> <p>3) To introduce a needs-based practice with the intention that this can be used to support group wellbeing, connection, and community</p>
Methodology	<p>Using the body to become similar to the music and vice versa, underpinned by the idea of “mimesis”.</p> <p>Large and small experiential group work using various frameworks to stimulate a musical experience.</p>
Structure and description of activities	<p>Whole group and pair work using the body to represent various orchestral pieces of music, resulting in musical duets, where one person represents the soloist and the other the orchestra.</p> <p>Working in smaller circles investigating how a person can conduct and create different sounds with the body, this includes those with very limited movement capacity. Body percussion and handheld instruments are used.</p> <p>Introduction to the use of ‘composition ideas’ (handout on this), to aid group composition activities, illustrated by body percussion and listening exercises.</p> <p>Creating and presenting a musical ‘composition’ in two groups using the body and line drawings to create an arrangement.</p> <p>Theoretical introduction and discussion on Compassionate Communication and a needs-based practice.</p> <p>An exploration of how the body and then musical instruments can represent various emotions and feelings. The group witnesses small groups become a feeling with the body whilst others play this on xylophones.</p> <p>Introduction to drum circles and theory, with particular attention on how we leave space for the other. Taking turns to participate in the drum circle, with the rest of the group as “listeners” giving feedback.</p>





<p>Expected learning outcomes</p>	<p>Students will:</p> <ol style="list-style-type: none"> 1) Learn Techniques to facilitate inclusive group music making 2) Gain Skills to support groups to create and arrange simple musical ideas 3) Understand how the body can be used to make music and to create connection between participants 4) Gain an insight into how a needs-based practice based on the ideas of Nonviolent Communication can help support wellbeing and reduce prejudice and judgements we make about ourselves and others.
<p>Technical requirements</p>	<p>A space large enough to move in and work in groups, preferably two rooms when doing group composition work.</p> <p>A good sound system through which to play music.</p> <p>A flipchart</p>
<p>Notes / Recommendations</p>	<p>Participants should wear suitable clothing to take part in movement activities.</p>
<p>Teacher</p>	<p>Jenny England</p>
<p>Reference texts used during the lesson and/or recommended</p>	<ul style="list-style-type: none"> - “Musicoterapia” di P. Luigi Postacchini, Andrea Ricciotti, Massimo Borghesi (Carocci, 2014) - “Musicoterapia per far risuonare la voce del cuore” di Donatella De Colle (Editoriale Programma, 2014) - “Manuale di musicoterapia. Teoria, metodi e strumenti per la formazione”- di Gerardo Manarolo (Carocci, 2020)

CAPITOLO 5

LA VALUTAZIONE DEL CORSO

Fin dall'inizio del corso, gli studenti sono stati incoraggiati a trascrivere i loro pensieri, le loro idee e le loro riflessioni nel "diario di bordo" e/o nei report richiesti in alcuni casi come sintesi soggettiva delle lezioni seguite.

La valutazione è inoltre stata arricchita in alcuni casi da altre modalità di restituzione da parte dei partecipanti: test valutativo on-line, feedback verbali, scritti inviati alle organizzazioni, etc., che, anche se con una base non prettamente "scientifica" come quella proposta formalmente dal questionario di valutazione, rappresentano un bagaglio di informazioni e materiali (anche artistici, oltre che di studio) che testimonia l'importanza e l'interesse verso il percorso proposto dal progetto "Re.S.T.O.R.E." e che meriterebbe probabilmente un ulteriore approfondimento in separata e apposita sede.

Per quanto riguarda nel dettaglio la valutazione con criteri più "scientifici", ci si è avvalsi dell'esperienza del partner spagnolo Magenta Consultoria, che ha preparato e diffuso le seguenti indicazioni.

Modalità di valutazione

Lo scopo di questa parte del manuale è quello di presentare la strategia di valutazione che è stata utilizzata all'interno del progetto per valutare i risultati e lo sviluppo della fase pilota, che comprende i corsi pilota svolti con gli O.T.S./STO e i laboratori svolti dagli O.T.S./STO che hanno partecipato ai corsi pilota.

1. Corsi pilota

La valutazione è una parte fondamentale del progetto e Magenta Consultoria Projects ne è responsabile. Tutti gli altri partner sono stati tenuti a seguire le istruzioni e a collaborare alle attività proposte dal partner per completare il compito di valutazione. L'obiettivo specifico è stato quello di valutare correttamente il progetto pilota per identificare eventuali problemi e migliorare i prodotti del progetto e il lavoro di gruppo.

Per valutare i corsi pilota sarà necessario distinguere tra formatori e partecipanti, poiché la prospettiva di analisi e feedback del corso pilota non sarà la stessa per entrambi i gruppi. La valutazione sarà effettuata alla fine di ogni sessione e durante questo processo di valutazione saranno analizzati i seguenti indicatori:

- Rilevanza e completezza del materiale didattico (se pertinente)
- Coerenza con gli obiettivi dell'unità di apprendimento.
- Efficacia delle attività di apprendimento
- Qualità dell'interazione all'interno del gruppo
- Appropriato indirizzamento del gruppo target

Il metodo scelto per sviluppare la valutazione è la metodologia del focus group, già utilizzata in precedenza durante il progetto, in quanto consente alle organizzazioni di raccogliere informazioni sulle sessioni pilota da diverse prospettive, raccogliendo così opinioni, suggerimenti o idee. Il responsabile del corso pilota porrà diverse domande aperte (vedi Allegato 1) che faciliteranno la strada a un dibattito. In questo modo, la qualità e l'efficacia delle attività saranno valutate direttamente dai partecipanti al corso, permettendo loro di esprimere apertamente le proprie opinioni. Il facilitatore raccoglierà tutte le risposte date durante il dibattito in un modello (vedi Allegato 2) per facilitare l'identificazione di commenti e suggerimenti che aiuteranno il partenariato a migliorare i contenuti e i materiali dei corsi pilota.

Per raccogliere anche le opinioni e i punti di vista dei facilitatori, la persona incaricata di gestire le sessioni compilerà un questionario (vedi Allegato 3) che raccoglierà una panoramica sullo sviluppo e sul processo dei corsi pilota. Tutte queste informazioni saranno poi raccolte dal responsabile della valutazione, in questo caso Magenta Consultoría Projects SLU, con l'obiettivo di redigere una relazione su tutti i risultati ottenuti dopo i corsi pilota in tutti i Paesi.

2. Laboratori

La seconda fase del corso pilota sarà quella dei laboratori. In questo caso, i partecipanti ai corsi pilota diverranno i formatori/conducenti, quindi la loro prospettiva e il feedback che forniranno potrebbero cambiare. I partecipanti - appartenenti al gruppo target principale - dovranno compilare un modello (vedi Allegato 4) dopo il completamento dei laboratori incentrati sulla valutazione del loro processo. Il responsabile dell'attuazione delle attività dovrà compilare un modello con un questionario (vedi Allegato 5).

Attraverso questo processo di valutazione, Magenta Consultoría Projects SLU, in qualità di responsabile della valutazione, sarà in grado di misurare lo sviluppo dei laboratori in termini qualitativi, potendo analizzare i commenti positivi o negativi. Come nel caso dei corsi pilota, verrà creato un rapporto riassuntivo di tutte le informazioni raccolte.

ALLEGATO 1

Esempi di domande guida per il Focus Group

- Come vi siete sentiti durante la fase pilota? Com’era la comunicazione tra i partecipanti e in relazione al facilitatore?
- Le diverse attività di apprendimento erano chiare da capire? E utili? Quale è stata la più interessante per voi? Perché?
- I contenuti sono in linea con le vostre conoscenze precedenti? Avevate le competenze sufficienti per seguire correttamente la sessione?
- Avete acquisito una nuova metodologia? Quale? Pensate di essere in grado di trasferire le conoscenze acquisite durante il corso nel vostro lavoro quotidiano? Potrà condividere la formazione con altri colleghi?
- Altri commenti o suggerimenti da aggiungere?

ALLEGATO 2

Modello per la raccolta delle conclusioni dei partecipanti

Number of session	
Date of the session	
Country/Partner	
General comments on the contents and development of the session	
Problems or difficulties encountered by the participants, if any	
Suggestions for change and/or improvement	
Transferability of the knowledge acquired	
Any other remark done by the participants	

ALLEGATO 3

1. Nazione del corso
2. Nome dell'organizzazione di formazione
3. I contenuti delle sessioni erano adeguati alle vostre conoscenze precedenti? Siete stati in grado di proporre le sessioni in modo adeguato?
4. Avete ritenuto che durante il corso pilota mancasse qualche argomento specifico? C'era qualcosa che avreste tolto dai contenuti del corso?
5. Ritenete che questo corso pilota sia stato utile per i partecipanti? Pensate che le conoscenze e le metodologie derivate dal corso pilota siano trasferibili al lavoro quotidiano?
6. C'è qualche suggerimento di miglioramento che vorreste fare? Ci sono altre opinioni che potrebbero aiutare i partner del progetto a perfezionare i materiali?

ALLEGATO 4

Compilate il seguente questionario con le vostre opinioni, tenendo conto che 1 significa completamente in disaccordo e 4 significa totalmente d'accordo.

Panoramica	1	2	3	4
Le mie aspettative rispetto agli obiettivi sono state raggiunte.				
La durata delle sessioni è stata adeguata				
I contenuti sono spiegati in maniera chiara e ben organizzata				
I contenuti sono stati comprensibili in base alla mia competenza personale				

1. Ritieni che i contenuti siano utili per la tua preparazione personale? Ritieni che le tue competenze siano migliorate in qualche modo e in qualche ambito? Se sì, in quale?
2. Questo percorso ti ha aiutato in qualche modo?
3. C'è qualcos'altro che vorresti vedere incluso nei materiali? Qualcosa che vorresti migliorare?

ALLEGATO 5

La persona che propone il laboratorio deve scegliere tra gli obiettivi che rispondono all’argomento delle sessioni che ha svolto. Non tutte le domande possono essere applicate alle diverse macroaree, quindi il facilitatore dovrebbe scegliere tra le macroaree con cui sta lavorando.

Nazione				
Macroarea				
Learning Unit				
	Insoddisfacente	Soddisfacente	Buono	Eccellente
Chiarezza degli obiettivi della sessione				
Qualità degli strumenti, delle tecniche e dei mezzi utilizzati durante la formazione				
Qualità dei contenuti della formazione				
Soddisfazione per gli obiettivi raggiunti				
Avete trovato la metodologia insegnata utile per il vostro livello di conoscenza?				
I contenuti forniti rispetto alle macroaree sono adeguati?				
Suggerimenti per il miglioramento				

CAPITOLO 6

RE.STO.RE training evaluation -

Riportiamo l'esperienza di Teatr Grodzki come esempio di valutazione finale del processo formativo

Come detto, la formazione per gli operatori del teatro sociale si è svolta on-line col programma presentato nella tabella seguente, suddivisa in singoli moduli tematici. Sulla base dell'osservazione dei partecipanti da parte di un valutatore durante le lezioni e come risultato dell'analisi delle dichiarazioni e dei risultati dei partecipanti, si può concludere che, dopo aver completato il corso, ogni partecipante ha acquisito conoscenze e sviluppato nuove abilità e competenze nell'ambito, mostrate nella tabella seguente.

MACROAREAS		CONOSCENZE	ABILITÀ	COMPETENZE (include: cambiamento di approccio/atteggiamento)
Number of hours	Teatrical Pedagogy	<p><i>Participant knows:</i></p> <p>examples of warm-up techniques used in physical theatre</p> <p>selected ways of designating a space of theatrical activity by managing it with movement</p> <p>the role of rhythmic and spatial structure in a performance and the role of music in the process of creating stage movement</p> <p>the importance of non-obvious combination of components in theatrical work and in the social context</p>	<p><i>Participant is able to:</i></p> <p>repeat warm-up techniques on his/her own</p> <p>express the basic rhythm module with movement, depict musical accents with a gesture</p> <p>base his/her own stage activities on a rhythmic structure</p> <p>intentionally introduce adequate or opposite sound and music components to a created performance</p> <p>adapt a labyrinth for his/her own theatrical purposes</p> <p>use techniques that enhance motoric correlation and exercises related to sensory integration</p>	<p><i>Skill gained/developed by a participant</i></p> <p>Applying warm-up techniques and movement tasks in work with members of theatre group</p> <p>Performing acting assignments, including voice ones, in accordance with the rhythm and mood of the music, and recording the results</p> <p>rhythmization and musicalisation of a created performance in order to deepen its artistic dimension and power of impact</p> <p>creating an actor's etude based on the opposition of movement, taken from music, and a text that does not suit this music</p> <p>diversified use of the labyrinth technique in theatrical practice</p> <p>making a theatrical work process more attractive, smooth transition from a work phase to a calming and relaxation phases</p>
	Artistic Area			
	Cultural and scientific Area			
	Group training and management			
<p>THEATRICAL SPACE</p> <p>BY DOROTA POROWSKA</p>				
24 hours	Teatrical Pedagogy			
	Artistic Area			



<p>←</p> <p>24 hours</p>	<p>Cultural and scientific</p>	<p>spinning techniques and yoga elements to enhance the creative process</p>	<p>look for his/her own performance concepts based on numbers and their semantic contexts collected during observations in an open space</p>	<p>Creation own micro-performance with the technique of musical improvisation and usage of ordinary objects</p>
	<p>Group training and management</p>	<p>possibilities of using avant-garde creative methods at work in social contexts</p>	<p>enrich a process of constructing a social theatre event with performative elements</p>	<p>using elements of alternative theatre in his/her own theatre practice</p>
<p>SCENARIO BY MAŁGORZATA SZYSZKA</p>				
	<p><i>Theatrical Pedagogy</i></p>	<p>helpful manuals and principles of creating a professional scenario</p>	<p>Participant knows:</p> <p>use professional terminology and tools to facilitate the creation of the scenario</p>	<p>Skill gained/developed by a participant</p> <p>Preparation of a script in compliance with requirements of drama competitions or entities deciding on a script implementation</p>
<p>24 hours</p>	<p><i>Artistic Area</i></p>	<p>the specificity of a scenario scheme and its basic compositional and content aspects</p>	<p>Save your own scenario using the sequential method or the 3-act method</p>	<p>Use of 'script doctoring' assumptions to improve a scenario</p>
	<p><u>Cultural and scientific</u></p>	<p>principles of constructing dialogues and conducting a narrative</p>	<p>use a non-linear narrative</p>	<p>Greater proficiency and skill in devising scenarios for theatrical actions</p>
	<p>Group training and management</p>	<p>Various ways to stimulate creativity (a score written with colours, creating with sounds or random words)</p>	<p>use the learned methods, games and entertaining activities to inspire the creativity of a theatrical group</p>	<p>Improving his/her own and group creative process thanks to the use of the tools he/she has learned</p>

	<i>Participant knows:</i>	<i>Participant is able to:</i>	<i>Skill gained/developed by a participant</i>
PUPPETS AND OBJECTS BY MARIA SCHEIBAL-CYTAWA	the technique of making a doll from paper and string	create a puppet on his/her own	Teaching people of different ages (seniors, children) this technique
	ways to “revive” and individualize a puppet	present the characteristics of a puppet through its external appearance and the way it moves; animate a puppet on his/her own and in a team	experimenting with other “found” materials in construction and stage functioning of a puppet (movement, interaction with props, partners, spectatores)
<i>Teatrical Pedagogy</i>	the scope of puppet’s capabilities (greater than that of a human actor’s), the principles of their presentation	use ‘superhuman capabilities’ of puppets in his/her scenario. Support stage action with everyday objects, also in functions different from their intended use	using a doll for instructional, didactic and artistic purposes. Self-presentation of one-man performances without any help and without special resources
	<i>Artistic Area</i>	rules of the staging area functioning, basics of puppets’ interaction with their environment and of the puppet scenario construction	creating ad hoc home, educational and entertainment theatre
42 hours	results of interactions between objects, puppets and external effects (light, sound)	animate a puppet in a varied, stage environment created by him/her	involving theatre group members in preparing mini-performances with the use of puppets created and animated by them
	the specificity of non-verbal expression	clearly present and read emotions and intentions expressed with the puppet’s “body language”	control over the dynamics and planned course of a performance carried out by a group
Group training and management	possibility of extracting stage metaphors, presenting feelings, concepts and phenomena in a puppet etude	send a specific message, also metaphorical, to the viewer, by using the tools of puppet theatre	using available stage means and skills of theatre group members in order to achieve the intended mood of the performance
	value and transferability of his/her newly acquired puppetry skills	prepare and present a puppet show at home theatre or for a wider audience	managing a team of puppeteers who have been trained by him/her



INSTANT THEATRE BY WACLAW IDZIAK	<i>Participant knows:</i>	<i>Participant is able to:</i>	<i>Skill gained/developed by a participant</i>
<i>Theatrical Pedagogy</i>	examples (cases) of theatrical social activities that were successful in various contexts	Indicate the mechanism of success in the analysed theatre actions	Effective search for inspiration and solutions in the experiences and publications of social theatre creators Adequate selection of methodological tools that are adjusted to one's own professional situation in social theatre Transferring effective solutions to his/her own theatre practice
<i>Artistic Area</i>	theories of social reality creation (on the example of The Oppressed Theatre and the Forum Theatre by A. Boal)	Indicate the elements of the method useful in solving problems and conflict situations	
<u>Cultural and scientific Area</u>	the usefulness of spontaneous and instant theatrical actions in difficult environments	Organize “games out of nothing”	Using well-known and self-created games / plays in theatrical activities
24 hours	the potential of playfulness as a means of social interaction (breaking barriers down and attracting observers to theatre activities)	Use fun and laughter to integrate a group and involve it in the implementation of theatrical actions	Making theatrical activities more attractive - increasing effectiveness in reaching the beneficiaries of social theatre
	Various forms of social theatre realized in motion and in open space	Assess a potential of a given location and of other available resources in terms of conducting social theatre activities there	Adapting the possessed resources to the assumed social goals
Group training and management	The importance of taking theatrical roles in the process of learning new behaviours, skills and social roles	Generate ideas of theatrical actions useful and perspective in a specific social context (including the creation of additional sources of income for individuals and groups	Adaptation of the methodological instruments, used to strengthen and develop people and social groups, to the current situation of the target group

<p>STYTELLING AND IMAGES BY KRZYSZTOF TUSIEWICZ</p>	<p>Participant knows:</p>	<p>Participant is able to:</p>	<p>Skill gained/developed by a participant</p>
<p><i>Theatrical Pedagogy</i></p>	<ul style="list-style-type: none"> Valuable sources of knowledge about terminology and measures used in film and photography 	<p>Consciously use film sets and photo sequences in expressing content</p>	<p>Reading and interpreting a message expressed through the sequence of images and other means from film and photography instrumentation Conscious coding of the image message thanks to the knowledge of visual arts language</p>
<p><i>Artistic Area</i></p>	<p>Rules for conveying meanings and PLO.T.S. through the image</p>	<p>To convey the message not only through the content, but also through the formal aspects of the image</p>	<p>Promotion of a theatrical enterprise using the language of the image</p>
<p><u>Cultural and scientific Area</u></p>	<p>Selected methods of working with a group using images</p>	<p>Use a set of random photos when working with a social theatre group</p>	<p>Increasing the visual sensitivity of the members of the theatre company they run</p>
<p>Group training and management</p>	<p>The rules of using someone else's photos / videos respecting copyright law</p> <p>The power of a detail, a single image, and an image sequence, and how the context modifies it</p>	<p>Enrich a theatrical performance with elements of other visual arts (eg "freeze-frame")</p> <p>Record in visual form plans / results of one's work</p>	<p>Overcoming the resistance to recording / image processing technology (getting to know the capabilities of a smartphone)</p> <p>Documenting his/her own work for self-correction</p>



<p>← TANGIBLE RESULTS</p>	<p>Participant knows:</p>	<p>Participant is able to:</p>	<p>Skill gained/developed by a participant</p>
<p><i>(Observed and reported by participants)</i></p>	<p>The advantages of carrying out theatrical projects in a team of animators (feedback, synergy effect, broadening horizons)</p>	<p>Discuss, analyse, revise your own and colleagues' stage tasks; be inspired by other people's ideas / difficulties</p>	<p>Constructing, presenting, interpreting and correcting a scenario / stage etude</p>
	<p>Valuable reference resources</p>	<p>use new artistic and formal tools</p>	<p>Willingness to experiment with new solutions / techniques</p>
	<p>Features / approaches building a success of a social theatre operator</p>	<p>Adapt the newly acquired means and tools to their own professional tasks</p>	<p>readiness to invest time and effort in his/her professional development</p>
	<p>Management foundations for the success of a theatrical venture (work rhythm, time management, distribution of accents)</p>	<p>Fill very short periods of time with intensive exercises that activate and integrate a theatre group steer the creative process and dynamics of the group</p>	<p>increased self-confidence greater efficiency and satisfaction with work in the social theatre</p>
	<p>The significance of the creative process in social theatre Methods of acquiring resources for the implementation of theatrical undertakings, which may be a training leading to the professional activation of participants</p>	<p>direct the energy of social theatre actors to developing their professional abilities</p>	<p>Opening new perspectives for participants of social theatre Inspiring and strengthening social theatre beneficiaries into taking up new theatrical and life roles Conscious exploration of a theatrical process in order to achieve a positive social effect</p>
	<p>Non-obvious ways of focusing the audience's attention on the stage action and exerting the assumed influence on them</p>	<p>leave his/her own comfort zone in search of artistically and socially viable solutions</p>	<p>Willingness to break common patterns and approved conventions in order to achieve an artistic / social effect</p>

Note

A seconda delle predisposizioni e dell’impegno dei singoli partecipanti e di circostanze esterne al di fuori della loro specifica responsabilità, il risultato dell’assimilazione dei temi del programma e il livello presunto di abilità e competenze possono variare significativamente da persona a persona.

I partecipanti hanno mostrato grande interesse per le lezioni, come dimostrato dalla frequenza regolare, dalla partecipazione attiva e dall’attenta preparazione dei “compiti a casa”. Nonostante il formato on-line delle lezioni (incontri tramite la piattaforma ZOOM), l’approfondimento dei legami e dell’interazione di gruppo e l’effetto sinergico sono stati evidenti. L’allargamento degli orizzonti, l’apertura a nuove aree e modi di operare in teatro, l’ispirazione dei formatori, l’indicazione dei creatori e delle fonti a cui hanno fatto riferimento, sono stati per i partecipanti i beni più preziosi della loro formazione RE.S.T.O.R.E. Hanno anche apprezzato molto le discussioni con altre persone attive nel teatro sociale o che utilizzano gli approcci specifici nel loro lavoro professionale (come l’insegnamento, il coordinamento del processo educativo utilizzando giochi di ruolo e simulazioni di situazioni reali). Per la maggior parte dei partecipanti la modalità di attuazione di questo modo alternativo di fare teatro è stata una piacevole scoperta, che hanno consolidato attraverso gli elementi utilizzati nello sviluppo di una performance. Hanno scoperto quanto sia utile passare, anche occasionalmente, dal “funzionamento razionale” al “funzionamento sentimentale”, di contatto con il corpo e con l’ambiente attraverso l’immersione in un’attività fisica, che apparentemente è completamente scevra dall’obiettivo teatrale prefissato. La risposta di una buona parte dei partecipanti ha dimostrato il valore del superamento delle proprie resistenze interne - ad esempio, nei confronti dell’attività fisica, delle novità tecniche o formali, dell’uso della musica in funzione non didascalica. Sono emerse interessanti direzioni di lavoro sull’autosviluppo degli operatori di teatro sociale e dei gruppi da loro guidati; i partecipanti condividono la convinzione che tale miglioramento richieda una trasformazione interna, che può essere supportata anche dai metodi presentati durante il corso.

I partecipanti hanno effettuato esercizi di riscaldamento, attivazione del gruppo, espressività delle emozioni, etc. Hanno scoperto in autonomia quanti benefici a breve e a lungo termine apportano i vari esercizi (fisici, vocali, di articolazione e altri): un effetto positivo sulla concentrazione, sulla coordinazione dei movimenti, sulla condizione fisica e nel totale una componente stimolante delle lezioni e delle azioni teatrali.

La maggior parte dei partecipanti non aveva ancora avuto a che fare con il teatro di figura nella propria pratica teatrale. Tutti hanno scoperto le grandi possibilità di questo linguaggio teatrale, della sua adattabilità alle aree di interesse del teatro sociale. Alcuni di loro hanno trasferito elementi del laboratorio di teatro di figura ai propri gruppi teatrali o ad altre attività professionali subito dopo le lezioni di RE.S.T.O.R.E. Tutti si sono divertiti a preparare le loro performance di puppets e a presentarli al gruppo.

Per molti partecipanti, il punto di svolta nel loro approccio all'attività teatrale è stato la consapevolezza di quanto sia prezioso superare le difficoltà, di quanto possano essere creativi i limiti; l'evidenza che il percorso stesso, il lavoro impegnativo per raggiungere un risultato, non ha meno valore di un effetto misurabile con metodi tradizionali. Questa partecipazione al processo teatrale, integrandone il corso e la direzione, apporta un atteggiamento aperto e propositivo in tutti i partecipanti, sviluppa le loro varie competenze e li prepara a nuove sfide, anche nella vita reale. I partecipanti hanno anche sottolineato che, di conseguenza, è diminuita la loro paura di sbagliare e di esporsi, che precedentemente consisteva nel fatto che i risultati del lavoro teatrale potessero rivelarsi diversi da quelli prefissati.

Analisi dell'intera formazione O.T.S fornita dal Teatr Grodzki

1. PUNTI DI FORZA

- Programma. I partecipanti sono stati d'accordo sul fatto che la formazione non includeva elementi superflui; anche le basilari performance, sebbene sorprendenti per la maggior parte e non eccessivamente stimolanti come percorso futuro da continuare personalmente, erano propositive: offrivano inaspettatamente molti elementi utili nella pratica di un conduttore di teatro sociale. I partecipanti sono stati interessati nel mettere in pratica numerose componenti della formazione (esercizi, giochi, procedure formali) durante le lezioni con i loro gruppi teatrali, e molti di loro lo hanno fatto su base continuativa.

- Docenti dotati di "carisma pedagogico". Professionisti nei loro campi, disposti a condividere la loro ricca esperienza e conoscenza anche al di fuori delle ore del corso. Si sono creati gli inizi di un rapporto mentore-studente; le prospettive di continuazione sotto forma di "gruppo di interesse" online sembrano promettenti.

- Metodologia. Nonostante la formula on-line, hanno funzionato gli aspetti pratici: esercizi e lavoro su compiti specifici hanno prevalso sulla teoria e sulla lezione a distanza. L'analisi del proprio lavoro e il feedback dei docenti e del gruppo stesso hanno costituito un efficace esercizio nel gestire le critiche e a mettere in pratica l'abitudine di imparare dagli errori propri e altrui. Sono serviti anche a sviluppare la flessibilità dei tirocinanti nell'approccio alle proprie idee, l'apertura ai cambiamenti e la capacità di raggiungere dei compromessi.

- Format on-line. La stragrande maggioranza dei partecipanti, a causa di limitazioni personali (lavoro a tempo pieno, figli minori, distanza significativa, costo dell'alloggio e per il viaggio), non sarebbe stata in grado di partecipare a un corso in sede, a tempo pieno. Il format on line ha permesso loro di partecipare alle sessioni, a volte durante un orario lavorativo (che di solito è pomeridiano/serale), con l'approvazione dei propri datori di lavoro.

- Accesso alle registrazioni di tutte le sessioni e dei materiali. La partecipazione in prima persona alle attività non consente di annotare tutto ciò che si vorrebbe registrare. Potendo riutilizzare le registrazioni, i corsisti possono invece scoprire ulteriori aspetti del corso, notare cose che prima erano sfuggite alla loro attenzione. Una delle partecipanti ha descritto sul forum del gruppo che, per consolidare le conoscenze acquisite, guarda di nuovo ogni lezione e dopo qualche tempo ci ritorna, rivedendo vari aspetti e preparandosi ad applicarli nelle sue attività teatrali. Il gruppo ha condiviso questo messaggio: “assumendo il ruolo di formatore, si sviluppano anche le proprie competenze nell’area in cui si insegna”. Molti tirocinanti lo hanno dimostrato di persona.

- Certificazione. Le abilità e le competenze acquisite sono l’asset più importante, ma la loro preparazione e certificazione professionale potrebbe rendere più facile per i discenti ottenere un impiego e/o un avanzamento di carriera.

2. PUNTI DEBOLI / CARENZE

- Mancanza di tempo per approfondire molti argomenti importanti per i partecipanti (ad esempio: aspetti tecnici e formali della narrazione con le immagini, scrittura di copioni e competenze avanzate, animazione, strumenti per la valutazione dei rispettivi gruppi di lavoro, ecc.). Il corso sembra essere troppo breve per la curiosità e le necessità dei partecipanti.

- Il breve intervallo di tempo (le lezioni si sono tenute il lunedì e il mercoledì) tra una lezione e l’altra ha impedito di preparare i compiti con maggiore cura e di esplorare le fonti consigliate in maniera continuativa. La colpa non è degli organizzatori, ma del precedente sovraccarico di responsabilità dei corsisti.

- Mancanza di incontri di persona, che sono l’essenza del teatro. Il sogno dei partecipanti è quello di incontrare formatori, coetanei e altri beneficiari stranieri del progetto RE.STO.RE, per condividere le esperienze e stabilire contatti che forniscano prospettive di cooperazione sovralocale in futuro.

- Mancanza di istruzioni sulle modalità di richiesta di fondi esterni per le attività dei gruppi di teatro sociale e per la formazione continua dell’OTS. Questa esigenza dei tirocinanti, per quanto sentita, non è stata prevista dal progetto RE.S.T.O.R.E.

3. OPPORTUNITÀ

-Possibilità di usufruire a lungo termine del corso grazie alle registrazioni e alla disponibilità dei formatori ad aiutare gli studenti.

- Contributo del progetto RE.S.T.O.R.E., anche attraverso il feedback dei beneficiari, al miglioramento della situazione professionale degli operatori di teatro sociale.

- Una solida base per l'ulteriore formazione, l'auto-miglioramento e la cooperazione (tra i partecipanti e altri enti).

- Aumento dell'attrattiva e dell'efficacia del teatro sociale e della sua diffusione.

4. ALTRE SEGNALAZIONI

- mancata volontà dei partecipanti di continuare a investire economicamente e temporalmente nell'autoformazione

- i partecipanti con una limitata connessione internet, non possono utilizzare le risorse offerte nelle registrazioni di formazione

-l'ottenimento del certificato finale richiede un alto grado di disciplina e di costanza, oltre al completamento con successo di molti compiti che richiedono tempo e risorse da dedicare anche al di là delle ore di lezione.

CAPITOLO 7

Realizzazione dei corsi pilota: gli allievi diventano maestri (*peer to peer education*)

La seconda parte del progetto pilota, prevedeva che gli stessi allievi realizzassero delle attività dirette di conduzione di laboratori teatrali/attività artistiche con utenze in situazioni di disagio/fragilità/difficoltà, al fine di poter mettere in pratica quanto appreso nel corso di formazione e verificare la propria preparazione effettiva nonché l'utilità e applicabilità delle competenze e conoscenze apprese durante il percorso formativo.

Non è stato semplice trovare delle situazioni che potessero ospitare le attività proposte, poiché la successiva ondata della pandemia aveva portato una ulteriore serie di chiusure e restrizioni e limitazioni in tutte le attività, con particolare penalizzazione delle attività di gruppo e in presenza.

Nonostante e difficoltà, sono state numerose e di vario carattere le attività realizzate dagli allievi che hanno frequentato il corso pilota, con i relativi gruppi di riferimento. Come previsto dal progetto, sono state coinvolte comunità svantaggiate o direttamente o insistenti in territori particolarmente difficili dal punto di vista sociale, culturale o economico.

In questa seconda parte del corso, i tirocinanti hanno lavorato con numerosi gruppi di diverse istituzioni partner, per applicare le metodologie condivise e apprese durante la prima parte del corso. I gruppi di destinatari coinvolti sono stati numerosi, dai bambini agli anziani, a donne che vivono in case-rifugio, a giovani di case famiglia, a stranieri a cittadini con handicap psico-fisici, ad alunni con difficoltà di integrazione, etc. Un elenco completo delle istituzioni coinvolte è visibile più avanti.

Ognuno ha lavorato secondo le proprie competenze e conoscenze, partendo da quelle pregresse ma soprattutto applicando le nuove apprese al corso pilota Re.S.T.O.R.E.. Come detto all'inizio, la scelta dei candidati allievi è stata volutamente effettuata anche sulla base della provenienza geografica dei partecipanti, optando per una maggiore diffusione delle attività su tutti i rispettivi territori e non solo in quella sede delle lezioni. Questo ha comportato un sacrificio maggiore da parte dei partecipanti fuori sede, in termini di investimento di tempo e risorse economiche, ma ha prodotto i "risultati moltiplicatori" auspicati dal progetto stesso: una maggior diffusione delle attività anche in territori lontani, uno scambio e una relazione tra i partecipanti, un "effetto moltiplicatore" esemplare e auspicabile in successive situazioni". I partecipanti hanno applicato le conoscenze e le competenze acquisite tenendo conto delle aspettative, dei limiti e dei talenti dei rispettivi gruppi di lavoro, interfacciandosi coi referenti delle singole istituzioni, adattandosi alle variabili dovute agli spazi e ai tempi a disposizione. Hanno aggiunto nuovi elementi e sviluppato in modo creativo gli esempi forniti e gli insegnamenti appresi, sia durante le lezioni che con i materiali di approfondimento forniti loro. Hanno anche prestato atten-

zione a ricevere un feedback dai partecipanti ai singoli percorsi e a valutare l'intero processo di lavoro.

Uno degli effetti indiretti più interessanti e utili, inoltre, è stato il coinvolgimento di nuove realtà a cui sono stati proposti i tirocini formativi: questo ha permesso da una parte di portare il lavoro dell'O.t.s in contesti dove non era mai stato applicato, dall'altro ha consentito agli stessi allievi del corso di farsi conoscere e tessere reti anche per nuove possibilità lavorative.

Rispetto a questa seconda parte del percorso, in Italia sono stati erogati 16 percorsi di formazione, 11 Portogallo e 10 in Polonia, per un totale di 37 corsi effettivi realizzati tra gennaio e luglio 2022. I gruppi più piccoli sono stati composti da 6 partecipanti finali, quelli più grandi da oltre 35 partecipanti, con una media di 15 partecipanti. Il numero minore dei percorsi di formazione rispetto al numero degli allievi partecipanti alla formazione è dovuto al fatto che in alcuni casi i laboratori sono stati condotti da due allievi che hanno lavorato insieme. Inoltre nell'impossibilità o difficoltà di realizzare dei laboratori pratici per motivi contingenti (corsi annullati per la pandemia) gli allievi hanno provveduto a realizzare altre attività analoghe connesse al percorso (cortometraggi, video, interviste, spettacoli teatrali, etc.). Sono centinaia le pagine di esperienze raccolte e anche in questo caso è purtroppo impossibile riportarle in questa pubblicazione.

In totale sono state coinvolti direttamente circa 550 partecipanti nei tre Paesi dove si sono realizzati i tirocini formativi di applicazione della metodologia "Re.S.T.O.R.E.". La stima delle persone coinvolte indirettamente (familiari, insegnanti, referenti, esperti...) si può indicare per difetto come ulteriori 1000 persone circa, per un totale di almeno 1500 persone coinvolte grazie al progetto Re.S.T.O.R.E..

Sono stati direttamente coinvolti numerosi enti ospitanti, presso i quali gli allievi di Re.S.T.O.R.E. hanno realizzato i laboratori di applicazione del percorso e si è istituita una nuova collaborazione, tramite appositi protocolli di intesa/convenzioni che rimangono patrimonio di questo progetto nella condivisione di stakeholders e progetti futuri.

Nel dettaglio, di seguito i luoghi di realizzazione dei percorsi laboratoriali:

Polonia

Communal Cultural Centre in Goraj

Academic Centre of Culture and Media at the Maria Curie-Sklodowska University in Lublin

Local Activity Centre in Goleniów

Cultural Projects Team in Dabrowa Gornicza

Senior Club in Zywiec (2 different groups)

Lab of Creative Projects in Pozna

Occupational Therapy School in Bielsko-Biala

Cultural Centre in Banie

Medical University in Lublin

Portogallo

AE de Corga do Lobão
Município Santa Maria Feira Arrifana
Santa Casa da Misericórdia Porto – Amial
Associação O Meu Lugar no Mundo Rua Anselmo Braancamp – Bonfim
AMARE - Associação de música, artes e espetáculos. Vermoim – Maia
Casa da Abóbora Aldeia – Cinfães
Projeto Na Praça! / Centro Social Soutelo Praça da Corujeira – Campanhã
Centro Social da Sé Porto – Batalha
Benéfica e Previdente Casa Glicínias – Contumil
Asas de Ramalde Ramalde – Viso
Espaço T Porto - Rua do Vilar

Italia

Istituto superiore E. Fermi, Catanzaro
Casa Internazionale delle Donne, Roma
IPS Giulio Verne, Ostia (RM)
Action Aid- Mediateca Santa Sofia, Napoli
Giovani del territorio del Comune di Albano Laziale (RM)
Istituto Comprensivo Ugo Betti, Camerino (PG)
Caritas- Casa famiglia di Villa Glori, Roma
Ass. I Diversabili onlus, Lucera (FG)
Centro socio-occupazionale “Arcobaleno” Mirandola (MO)
Biblioteca G. Mameli, Roma
Spazio Donna San Basilio, Roma
Incanto Studio Musicale, Colleferro (RM)
Coop. Castellinsieme, Castel Gandolfo (RM)
Centro culturale casale Garibaldi, Roma
Centro Polispecialistico “Creativamente”, Cosenza

In questi dati, non sono evidentemente analizzati quelli dell’*effetto moltiplicatore* derivato dalle performance finali realizzate da parte di molti dei corsi pratici (anche in spazi pubblici diversi dalle sedi dei corsi erogati), né tantomeno la diffusione sui social di foto, video, materiali pubblicati relativamente alle attività di cui sopra.

È previsto un apposito approfondimento della parte di comunicazione in cui sarà definito l’effetto finale del progetto in termini di diffusione mediatica e restituzione complessiva.

Conclusioni

In questa pubblicazione abbiamo voluto raccontare le modalità di realizzazione delle attività previste dall'output 2 del progetto Re.S.T.O.R.E. e le modalità per l'erogazione di corsi successivi, da parte di enti/associazioni/strutture competenti, che possano prendere spunto dalla nostra esperienza.

Abbiamo cercato di definire, in estrema sintesi:

- Il contesto e le motivazioni da cui nasce questo output di progetto
- Gli obiettivi del corso di formazione
- Le modalità di selezione dei partecipanti e le competenze richieste
- Le materie di formazione e il coinvolgimento dei rispettivi docenti
- I campi di applicabilità delle conoscenze apprese, le differenze e i punti di contatto con altri settori dell'educazione in ambito non formale
- Le modalità di coinvolgimento degli stakeholders e quelle relative alla comunicazione
- Le conoscenze e competenze apprese dai partecipanti al corso
- La modalità di valutazione dei vari steps del percorso
- Alcuni cenni riguardanti la comunicazione e la diffusione dei risultati
- Gli elementi basilari per la replicabilità delle attività sperimentate

Scrivendo queste righe, ci siamo resi conto della difficoltà di raccontare tutto ciò che è accaduto durante il percorso: sia in termini di esperienze, emozioni e idee e connessioni nate dai partecipanti durante il percorso, sia nella miriade di spunti, attività, contatti, considerazioni e insegnamenti avvenuti durante i successivi "tirocini" effettuati nei gruppi ove si è applicata la sperimentazione del corso. Ci auguriamo che chi legga queste righe possa approfondire quanto seminato in questo documento integrandolo alla visione dei materiali che sono stati o saranno pubblicati in internet.

Infine auspichiamo che questo progetto, dati i risultati ottenuti e l'apertura di nuovi orizzonti possibili sia in campo formativo, che in quello dei contatti e della diffusione del lavoro e dei relativi benefici presso le persone che hanno usufruito della nostra esperienza (studenti e destinatari dei tirocini), possa essere l'inizio per un nuovo percorso futuro e non la conclusione di un progetto.

Disclaimer

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