

# ITAC

**LOUDER TOGETHER**



28-30 August  
Antwerp  
Flanders  
Belgium

\* Program is subject to further development and will be expanded in a later phase.





# DAY 1

## Arts & Education: Learning reimaged - from participants to creators

Teaching Artistry redefines how we learn - from classrooms to orchestras, from STEAM to storytelling. Across formal and informal learning contexts, artistic practices unlock new forms of knowledge, imagination and co-creation, where participants become creators of their own learning.



**DAY 1**

# Keynotes

**Eric Booth (US): Teaching Artistry, the sleeping giant of social change**

Formal art education in leisure time in Flanders: a unique educational system worldwide (keynote speaker to be confirmed)

**Catherine Stilmant (BE): Mammoth vs. Mouse. Creating or strengthening the dialogue between Education and Culture in French-speaking Belgium: mission impossible? A critical yet optimistic look at a new policy based on stakeholder engagement, the Cultural and Artistic Education Pathway (PECA).**



DAY 1

# KEYNOTES

## Inaugural keynote: Teaching Artistry, the sleeping giant of social change

Around the world, artists teach. Teaching artistry is more about how we teach than what we teach. The HOW of teaching artistry is rising in recognition as a distinctive, powerful and practical answer to our most persistent social and educational challenges. This keynote clarifies the unifying core of our field and addresses the key opportunities and obstacles we face, together. Teaching artistry is the sleeping giant of social change, and the key to this keynote is how, together, we can shake that giant awake.

### ERIC BOOTH (US)



As co-founder of ITAC in 2012, Eric has been awarded the highest honor in arts education in the US, named one of the 25 most influential people in the arts in the U.S., published 8 books, received two honorary doctorates, and been on the faculties of Juilliard, The Kennedy Center, and Lincoln Center (for 41 years). He has consulted with dozens of the world's largest arts organizations, and with cities, states and school districts around the U.S. and in 14 other countries. A former Broadway actor, he is a tireless advocate for Teaching Artistry (especially with his book Making Change), trainer of Teaching Artists, and leader in major programs like AIM/Academy for Impact through Music, ArtistYear, New England Teaching Artist Collaborative, The Ensemble newsletter, and, of course, ITAC.



**DAY 1**

# Keynotes

## **Catherine Stilmant: Mammoth vs. Mouse. Creating or strengthening the dialogue between Education and Culture in French-speaking Belgium: mission impossible? A critical yet optimistic look at a new policy based on stakeholder engagement, the Cultural and Artistic Education Pathway (PECA).**

In the wake of the orientations set by the Lisbon Treaty, the Seoul Agenda, and the adoption of UNESCO's Global Framework for Culture and Arts Education, many countries have now made cultural and arts education a strategic priority within their educational policies. In French-speaking Belgium, within the Fédération Wallonie-Bruxelles, the profound transformation of compulsory education driven by the Pact for Excellence in Education gave rise to the Cultural and Artistic Education Pathway (PECA - Parcours d'Éducation Culturelle et Artistique). This initiative is fully embedded in the implementation of every child's cultural rights.

Its ambition is clear: to guarantee every student meaningful and lasting access to cultural life, to foster encounters with works of art, artists, and cultural practices, but also to enable the acquisition of knowledge and understanding in artistic and cultural fields, as well as the opportunity to experiment with practices drawn from different forms of expression, origins, and historical periods. Throughout their school journey, these experiences are intended to form a coherent, diverse, accessible pathway supported by a strong commitment to professional quality.

What makes PECA particularly distinctive, both in Belgium and internationally, is its participatory and resolutely bottom-up approach. Too often, when cultural and arts education policies are designed and implemented, teachers and artists remain insufficiently consulted, despite being the primary actors in bringing these policies to life.

Yet every educational reform is a complex process that requires acknowledging multiple perspectives, field realities, and the ways in which professionals engage with and appropriate change. Even the most ambitious pedagogical innovation can fail if implementation is rushed, without sufficient consideration for beneficiaries, practitioners, and professional contexts. This challenge becomes even more sensitive when the objective is to create meaningful dialogue between two worlds with very different logics, rhythms, and professional cultures: Education and Culture.

An impossible mission? Certainly not. But it is a complex, demanding, and profoundly necessary undertaking.

It is precisely this ambition - and the tensions it reveals - that this keynote aims to explore, through the critical perspective that is essential to any public policy concerned with coherence, impact, and sustainable transformation. And all of this, of course, without losing our motivation, creativity, or sense of humor...



DAY 1

# Keynotes

## Catherine Stilmant (BE)



With a career that has constantly oscillated between education and culture, Catherine Stilmant - a teacher holding a Master's degree in Political Science (Free University of Brussels) and a Master's degree in University Pedagogy and Higher Education (University of Mons/Free University of Brussels) - taught in elementary and secondary schools before becoming the first female President of the Youth Council and educational advisor to Jeunesses Musicales.

As Cultural Inspector for the Wallonia-Brussels Federation starting in 2011, and serving as the liaison for youth affairs, she co-chaired the European Commission's expert group on the school-to-work transition before becoming, in 2019, project manager for the Wallonia-Brussels Federation's Cultural and Artistic Education Pathway (PECA) and director of the PECA Steering Committee.

As an invited professor for courses in visual arts pedagogy and an associate researcher at the University of Mons, she has contributed to various academic publications, including 'School Through Cinema' and 'School Through Art and (Pop) Culture' (Mardaga Supérieur). She represents Belgium at UNESCO for EAC subjects and co-chairs the European network for ECA, ACEnet.



**DAY 1**

# **PARALLEL SESSIONS**

**Participatory Workshops & Sneak Peeks**



**DAY 1**

**20 min.**

# SNEAK PEEK

**Breanna Thornton**  
(US)

## **Incorporating Latin American Children's Folk Songs into Your String Teaching**

Latin American children's folk songs from Mexico, Cuba, Puerto Rico, and El Salvador are shared as material for string teaching. They show how violin skills can be built through a progressive, culturally rooted learning approach.

**Nené Lazaric**  
(AT)

## **From Page to Stage with the Puppettheatre**

Picture books are transformed into short puppet theatre plays for language learning. Storytelling and drama make foreign language classes more creative and engaging, helping students build language skills while developing confidence and imagination.

**Isabella Mariana**  
(PT)

## **Circles of Imagination: Turning Experience into Visual Art**

Personal experiences are turned into visual metaphors using the Circle Method. Playful exercises with drawing, objects, and storytelling spark creative ideas and provide practical tools for idea generation across contexts.

**Maggie Lauer**  
(US)

## **Breaking the ice: utilizing icebreakers as entry points into the classroom as a Teaching Artist**

Icebreakers are explored as effective entry points into the classroom. The focus is on practical strategies for quickly building trust, connection, and inclusivity with students. Participants gain adaptable tools to create a welcoming and engaging learning environment from the start.



**DAY 1**

**20 min.**

# SNEAK PEEK

**Sarah Rohaert**  
(BE)

## **Teaching Arts & STEAM outside the classroom from a distance or by playing a game**

Art, design, architecture, and STEAM can be taught beyond the classroom through games and distance learning tools. It shows how playful digital and analogue formats can engage and surprise students. Participants learn how to design creative learning experiences such as games or mystery boxes.

**Kate Halsall**  
(GB)

## **Soundscape and Storytelling: Understory**

Explore soundscapes and storytelling through the Understory project developed with schools and communities in Northern England. Participants discuss sonic landscapes in both immediate and familiar environments. It introduces recording techniques for education and ways to tell personal stories through meaningful sound.

**Cathy Phillips Brady**  
(GB)

## **Sing for Wellbeing: Using music in every day primary classroom settings**

Singing can support wellbeing in primary classrooms facing a growing wellbeing crisis. This work shares early findings from a collaborative project helping teachers build confidence in using music. It introduces a Community of Practice approach and offers practical singing activities for everyday classroom use.

**Keshav Kumar Proch**  
(IN)

## **Body-Voice: Noise and music**

The body is explored as the primary source of sound, voice, and music-making. The workshop investigates how noise can become expressive through rhythm, resonance, and voice. It invites participants into collective improvisation and shared musical creation.



**DAY 1**

**SNEAK PEEK**

**short presentations**

**Balbina Daes Pienaar**  
(NA)

### **Art as a Bridge: Intergenerational Learning through Storytelling and Drawings**

Participants are invited to engaged in co-created visual narratives, transforming personal stories into shared artworks that reflect collective memory and values. The process focus on listening, empathy, and imagination as essential tools for building understanding across generations. Rather than focusing on artistic skill or polished outcomes, the project emphasizes dialogue, curiosity, and co-learning.

**Jiunwen June Wang**  
(SG)

### **A piece for me, a warm art for us**

What if your classroom felt like an improv stage? Could “Yes, And” unlock adaptability and creativity in your students? Come see findings from real classrooms, quasi experiments, and interviews. Discover why improv is more than theatre—it’s a 21st-century competency builder!

**Seonyeong Shyu**  
(KR)

### **Beyond the Stage: Developing 21st Century Competencies through Improvisational Theatre Training**

Do students need warm comfort in their tired hearts? The 'One Piece for Me, Warm Art for Us' art class is a self-compassion-based art psychology class, and it is a creative journey for students to heal themselves with their hearts on warm bread. It is a valuable time for students to say kind words to themselves, face their emotions, explore deeply inside, realize that they are not alone through art activities, and experience a true sense of connection. Take a look at the warm and emotional art healing sessions that develop students' self-understanding and resilience.



**DAY 1**

**50 min.**

# PARTICIPATORY WORKSHOP

**Sanderijn Helsen  
(BE)**

## **To Be(come) : the starting point**

To Be(come) is a co-creation project with adolescents (age 17-19) developing a collective manifesto for future performance. During the first phase, she will work with approximately 100 adolescents across multiple locations, applying a unique methodology. This workshop offers a glimpse into the co-creation process, methods, and early reflections from the project's development.

**Ida Bomm  
(BE)**

## **Reclaiming Strategic Writing as Visionary Fiction**

Strategic writing is reimagined as a creative and visionary practice rather than a purely functional task. Mission and vision texts are used to imagine new possibilities and directions. Participants are invited to bring creativity and critical thinking into institutional writing.

**Alma Karic  
(BA)**

## **Emotional and cognitive development of children with disabilities through game-based learning**

Play and gamification open new pathways for learning and emotional growth in children with disabilities. Practical examples show how games support attention, motivation, and social connection. Participants gain simple strategies to bring more play into inclusive education.



**DAY 1**

**50 min.**

**Gergely Bandi**  
**(HU)**

### **Creating a Youth-led Music Program**

Youth-led music programs place young people at the center of creating and shaping their own ensemble. The workshop highlights how participatory approaches build motivation, ownership, and leadership through music-making. It shows how learner-centered methods support growth as musicians, decision-makers, and community members.

**Katrin Ludwig**  
**(US)**

### **Transform art and science: building butterflies, performing puppets, forming social connection**

Art and science come together as participants design and perform butterfly or moth rod puppets. Creative activities combine math, storytelling, and performance in a hands-on process. Group work encourages teamwork, social connection, and student-centered learning.

**Sheeta Ng**  
**(HK)**

### **Sound and Improv**

Mindfulness and sound come together through spontaneous musical improvisation. Participants use instruments and everyday objects to build presence, creativity, and joy. The workshop offers inspiring tools for educators to bring playful, mindful creativity into their classrooms.

# **PARTICIPATORY WORKSHOP**



**DAY 1**

**50 min.**

# PARTICIPATORY WORKSHOP

**Louise Marshall**  
**(GB)**

## Everyone Is An Artist

Teachers are empowered to embrace their artistic potential in everyday teaching. The project integrates film and drama into the curriculum through practical classroom activities. It also includes reflective exercises that support teachers' professional growth.

**Ezenwa Okoro**  
**(NG)**

## Legislative Theatre

Legislative theatre uses performing arts and role-play to address community issues and inequalities. Participants engage policymakers, officials, and citizens in dialogue and solution-building. The approach helps turn audiences into active contributors and potential allies for change.

**Hyun Jung Lee**  
**(KR)**

## Double Self-Portrait: The Other Side of the Classroom Theatre

When identities collide, art can broker a truce. This session helps you recognize inner conflict and weave it into a coherent self. Through simple analog and digital steps, a double self-portrait is created. Participants are asked to submit two face-centered photos that represent their contrasting selves.



**DAY 1**

**90 min.**

# PARTICIPATORY WORKSHOP

**Yi Man Au  
(HK)**

## **Beyond the Warm-Up: Transforming Theatre Games into Teaching Tools**

Theatre games can be transformed from simple warm-ups into powerful teaching tools for deeper learning. Participants play, deconstruct, and reconstruct games to explore their learning and thematic potential. Through experimentation and reflection, they discover how playful structures support meaning-making and engagement.

**Georgia Nikolaou  
(BE)**

## **Shared Steps - Shared Sounds: A participatory workshop on embodied music-making and collective creativity**

Music and movement come together in a playful, collaborative space of embodied co-creation. Participants create sound, movement, and graphic scores together, with no prior experience needed. The workshop offers practical tools for fostering creativity, collaboration, and inclusion in diverse educational and community settings.

**Mariana Da Rosa  
Azevedo  
(BR)**

## **Readers Factory - An Immersive Game for Curious Minds of All Ages**

Readers Factory is an immersive storytelling game where imagination becomes a tool for learning and connection. Participants co-create stories through a playful blend of theatre, play, and pedagogy. The workshop invites learners of all ages to rediscover learning through artistic exploration.



**DAY 1**

**90 min.**

# PARTICIPATORY WORKSHOP

**Jeff Poulin  
(US)**

## **Cultivating Creativity in Yourself and in Your Learners**

Creativity is presented as a key capability across education, society, and industry, with growing interest in how it can be developed and measured. The work introduces the Creativity Codex, a tool for understanding and tracking creative growth across four dimensions. It shares research, use cases, and early findings from higher education institutions applying this approach to creative learning.

**Prachi Singh  
(IN)**

## **Creative Trails for Young Audiences**

Creative Trails for Young Audiences introduces the ThinkArts methodology of creating hands-on, immersive, multi-sensory arts experiences. Participants design participatory trails using space mapping, prompts, and collaborative storytelling. The workshop offers practical tools for creating place-based arts experiences in museums, schools, festivals, and other cultural spaces, driven by ThinkArts' experiences.

**José D'Angelo  
(BE)**

## **Group jam session: sound metaphors through creativity and listening**

A collective sound jam creates human connection through deep listening, voice, body, and rhythm. Each experience is unique to its place, shaped by shared voices and evolving sounds. It offers a poetic space for meeting others through creative sound-making.



**DAY 1**

**90 min.**

# PARTICIPATORY WORKSHOP

**Delene Human**  
**(SA)**

**From scribbles to stories: Experiencing the phases of creative development and growth and what artists can learn from how children create**

Participants engage in hands-on, interactive activities that trace the journey from mark-making to visual meaning-making. Blending theory and practice, the session offers insights into creative development, imagination, and artistic growth, while encouraging reflection and innovation.

**Guiyoung Hwang**  
**(KR)**

**Dependency School**

Dependency is reframed as a skill that can be learned rather than an instinct. Participants engage in physical exercises, games, and role-play to experience dependence in new ways. The workshop reflects on everyday acts like receiving care and expressing needs, while examining the tension between autonomy and interdependence.

**Annika Serong**  
**(BE)**

**Co-create a manifesto of co-creation**

Questions around influence, equality, and potential manipulation in co-creation are brought to the forefront. Through drama and reflection, adolescents (12+) and Teaching Artists work together to define shared 'golden rules' for co-creation.



**DAY 1**

**90 min.**

# PARTICIPATORY WORKSHOP

**Elana Andrews  
(RO)**

## **Superar International - Music for social change connecting across 7 countries**

Music is examined as a way to bring people together across background, language, age, and ability, and how this can be actively achieved. The Superar Approach shares techniques from Teaching Artists across seven countries to promote cohesion and collective music-making in any setting. Participants are invited to connect and experience these methods firsthand.

**Tasha Milkman  
(US)**

## **Partnering with Students as Co-Creators: A Classroom Immersive Theater Framework**

Artists from NYC's Broken Box Mime Theater present an immersive workshop that turns classroom sessions into collaborative narrative experiences. Emphasizing shared idea flow between students and facilitators, it models a program used in a Harlem elementary school. Through playful, hands-on activities, participants begin adapting their own lessons into co-created narratives.



**DAY 1**

**90 min.**

# PARTICIPATORY WORKSHOP

**Mirjam Van Tilburg**  
(NL)

## **Creative Citizenship with Raisehof Collectief**

Young people in a Dutch suburb lead the creation of a shared space through the Raisehof Collectief. With support from adults, they use artistic practices like storytelling, photography, and mapping to re-imagine their environment and build shared responsibility.

**Emma Bush**  
(GB)

## **Rhyme and Reason: Poetry for Wellbeing in secondary schools**

The session presents the impact and outcomes of the Rhyme and Reason Creative Wellbeing Pilot, now in its second year across five English secondary schools. Alongside a formal lecture, it offers insight into the practical activities used in the programme.

**Emma Henderson**  
(GB)

## **From plant to print**

A hands-on workshop introduces block printing on paper using plant-based inks. Participants learn about natural colours and how they change through mixing, layering, and traditional modifiers like iron and alum. They create their own prints while exploring sustainable making approaches.

