

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.



DAY 2

Arts & Care: healing through creative connection

Art as a driver for care, wellbeing, and human connection. This theme explores how artistic practices create space for inclusion, mental health, healing, and resilience - from individual experiences to collective care.



DAY 2

Keynotes

Winnie Ang (BE): Feeling at Home: the importance of stories



Luc Van Gorp (BE): How art can care for people



DAY 2

KEYNOTES

Feeling at Home: the importance of stories

Stories can play a vital role in supporting our wellbeing and mental health. As Ali Smith writes, ‘Books mean all possibilities; they mean moving out of yourself, losing yourself, dying of thirst and living to your full.’ Stories help us navigate our social and emotional worlds by shaping the continuum of lived experience into narrative – sometimes coherent, sometimes fragmented or contradictory – both despite and because of life’s peaks and valleys. Making meaning of the world is a fundamental part of child development, offering a way to explore different spaces of belonging. In this presentation, I reflect on my work exploring identity, trauma, resilience, and imagination, at the inspiring intersections of literature, arts and mental health.

Winnie Ang (BE)

Winnie Ang works as a child and youth psychiatrist in Antwerp. She has a Master’s degree in Transcultural Psychiatry (McGill University, Canada). In addition to her clinical work with culturally diverse clients, Winnie is affiliated with the Faculty of Medicine at the University of Antwerp as a teaching assistant and researcher in (diversity) communication. Winnie loves cross-overs and has written six children’s books. She is engaged in collaborative creative projects at the crossroads of image, sound, and text. From her experience as a practitioner and writer she will reflect on the question: why are stories so important for the mental health of (young) people?



DAY 2

KEYNOTES

Luc Van Gorp (BE): How art can care for people

Luc Van Gorp is chair of CM Health Fund and the driving force behind Caruna, a broad social movement that aims to re-evaluate care as the foundation of our society. Caruna is based on the conviction that care is not merely a system or a sector, but a shared responsibility centred on humanity, solidarity, and looking after one another.

At ITAC8, Luc Van Gorp will share insights from the Caruna Care Summit, where art was deliberately used to make this movement tangible and visible. A rich and diverse arts programme - including visual and participatory art, theatre monologues, poetry, dance, installation art, moments of stillness, and caring spaces for encounter - created space for reflection, connection, and imagination.

Following this, Pieter Deknudt from Reveil vzw and the mourning revolution will present the perspective of mourning and loss as an essential part of care and community life. Reveil does this, among other things, through intimate consolation concerts at cemeteries.

Humanitarian innovator Teun Toebe, guided by the message 'seeing things differently means doing things differently', explores how you can harness the positive forces of social change in a way that not only touches people's hearts but also offers hope for a better future. Together, they explore how art can care for people, and how care, in turn, becomes a source of inspiration for art, acting as a catalyst for new connections, rituals, and social significance.



DAY 2

PARALLEL SESSIONS

Participatory Workshops & Sneak Peeks



DAY 2

20 min.

SNEAK PEEK

Can Boyan
(BE)

Storying Through Touch

Touch reveals what vision cannot, guiding a collective storytelling process. A texture-rich object is passed from person to person, and each participant speaks while holding it, adding to the unfolding story. Surfaces spark words, regulate participation, and turn texture into shared creative material.

Clara Bloomfield
(GB)

Anchors in the Arts: The Role of Trusted Adults in Supporting Emerging Adults in Youth Theatre

A research project examines the role of trusted adults in youth theatre for emerging adults (18-25), based on focus groups with educators and arts leaders. It explores how these adults provide stability during identity exploration and change, supporting co-regulation and resilience in a period of instability.

Sanna Sareela
(FI)

Inclusive theatre

Inclusive Theatre draws on the upcoming book Kaikkien Teatteri and the experience of building a group focused on accessibility and diversity. It shares practical tools and shows how inclusive practices can expand creative possibilities and reshape theatre.



DAY 2

20 min.

SNEAK PEEK

Bert Roman
(GB)

Who Cares?

This isn't a show - it's a treatment. Nurse Bert flips the script, queering and celebrating caregiving. Through dance, comedy, activism, and empathy, it explores the politics-and joy-of healing and care. It invites audiences to laugh, move, and reflect on caregiving.

Bob Selderslaghs
(BE)

PART OF ME - identities in residential care facilities for the elderly

The project explores the many roles of elderly people in residential care beyond a single view of frailty. Working with residents of the Dageraad residential care facility in Antwerp, drama techniques and audio portraits are used to share their stories and identities.

Kelly Freebody
(AU)

Performing Belonging: Theatre's Role in Youth Wellbeing & Self-Efficacy

Join this interactive session to experience how drama builds connection, confidence and care. Through simple participatory exercises and reflection, we explore current evidence showing how theatre can improve mental health and self-efficacy in young people. Walk away with adaptable practices to strengthen wellbeing in your own context.



DAY 2

20 min.

SNEAK PEEK

Jennifer Regidor
(BE)

Dance Doctors

This project is a unique collaboration between the dance department of the Lemmensinstituut Arts High School and the “Art for the Children’s Hospital” Fund at UZ Leuven Gasthuisberg. Children with long-term illnesses work together with trainee dancers to create a dance prescription for a custom-made choreography that gives them the opportunity to dance along themselves. “Dance Doctors” demonstrates that dance is more than just movement; this unique project celebrates the power of creativity and resilience!

Tatjana Persuh
(SI)

FAK - First aid kit

First aid kits and their expiration dates serve as a starting point for reflecting on global care, war, peace, and compassion. Through workshops in devised, puppet, and object theatre, and through conversations, young people create a shared creative space that explores global connectivity and builds bridges between cultures. Expired first aid kits are transformed into a socially engaged public presentation, linking art, recycling, and social responsibility.



DAY 2

50 min.

PARTICIPATORY WORKSHOP

Magda Thielemans
(BE)

Embodied Awareness for Sustainable Artistic Practice

An interactive workshop introduces Thielemans' Physical Artistic Awareness Method, a body-based approach for artists to better understand their body as their first instrument. It supports artistic expression while promoting physical sustainability and long-term career resilience.

Sara Faggian
(IT)

Music and metaphonological skills in preschool children

Music is explored as a support for early language development through body-based activities in preschool children. It focuses on the link between musical training and phonological skills, grounded in neuroscience and classroom research.

Grozdana Lajic Horvat
(HR)

A dialogue between movement and text

The workshop explores the relationship between spoken text and movement in space. It investigates how words and choreographic elements shape movement, including when they oppose each other. Participants work with texts to explore their interaction with movement, effort, and flow.



DAY 2

50 min.

PARTICIPATORY WORKSHOP

Annase Raji
(US)

Echoes of Place: Voices and Visions of Where We Come From

Identity, belonging, and connection are explored through collaborative poetry and imagery. Participants create a group poem, pair it with images, and develop a short multimedia piece using writing, voice, and visuals. The process aims to spark empathy, reflection, and a sense of community, with no artistic experience required.

Diego Becerra Malaga
(PE)

I Am the Instrument: Body Awareness in Music Education

A workshop for music educators focuses on body awareness to improve teaching and music-making. It uses movement, breath, and mindful routines to reduce tension and support more expressive playing.

Karen Birch Blundell
(US)

Creating 'Relaxed Performances'

Relaxed Performances are presented as a way to design inclusive events for all neurotypes. The session includes a sensory-friendly performance and discussion of inclusive design choices. Participants gain practical strategies for audience-centered programming.



DAY 2

50 min.

PARTICIPATORY WORKSHOP

Eona Craig
(GB)

#STARTWITHARTS - The Creatives' Campaign

#STARTWITHARTS is a youth-led campaign by Articulate's Creative Changemakers advocating for care-experienced young people to access arts and cultural life. It calls for embedding arts access in every Scottish Child's Plan - in line with the UN's child's right to participate in cultural and creative activities - challenging barriers and promoting inclusion in Glasgow's arts community. It uses 44 billboards with a co-written poem that can be pieced together across locations, highlighting creativity as a right.

Saul Argent
(GB)

Lessons from Psychology: how research can help Teaching Artists understand their impact on children's creativity and curiosity

This session uses a current research project into Teaching Artists in the UK to help you understand how research can support your practice and how a century of psychological investigation into creativity and curiosity could be harnessed to advocate for the importance of the work of Teaching Artists globally.



DAY 2

90 min.

PARTICIPATORY WORKSHOP

Patricia Taboada
(AR)

The voice of Latin American youth. Words that heal

A regional initiative amplifies youth voices across Latin America on mental health and wellbeing through art, listening, and research. Using workshops, poetry, and theatre, it gathers insights from over 70,000 young people to inform policy and promote healing dialogue.

Zoë Lintzeris
(US)

Creating Through a Trauma-Informed Lens: Lessons Learned in Teaching Art to Adolescents in Psychiatric Care

The session explores how art-making supports adolescents in psychiatric care and treatment settings. It includes insights into visual arts approaches, practical tools, and a 30-minute activity focused on symbol-making, collaboration, and sound to support expression.

Jeffrey Tan
(SG)

Museum of Joy - Contribute an object of joy and improve your wellbeing

Inspired by an Arts for Wellbeing program, the workshop uses the PERMA framework to look at positive emotion, engagement, relationships, meaning, and accomplishment. Participants bring a yellow object that brings them joy and share stories connected to it. Together, they co-create a movement sequence focused on wellbeing.



DAY 2

90 min.

PARTICIPATORY WORKSHOP

Sarah Verhulst
(BE)

Where Music Begins: The Voice of Infants

The workshop focuses on infants' responses to music as meaningful expression and connection. It provides tools for musical play and sensory-rich environments that support listening, creativity, and caregiver-infant relationships.

Becky Baumwoll
(US)

Without Words: Activating Engagement Through Non-Speaking Teaching Methods

Non-speaking teaching methods are explored as a way to transform learning spaces and enhance access and engagement. Led by ITAC Innovator Becky Baumwoll from Broken Box Mime (NYC), the session includes a wordless mini-lesson followed by reflection on the pedagogy behind it.

James Miles
(US)

Bigger Than Hip Hop: Why Folks Say it Controls Your Brain

The session looks at neuroscience, behavior, and how learning patterns have shifted since COVID-19. It presents Hip Hop and the arts as tools for restoring balance, empathy, and creativity in times of change.



DAY 2

90 min.

PARTICIPATORY WORKSHOP

Heather Bryce
(US)

Accessibility in Action by the ITAC/US Hub Working Group on Accessibility

A hands-on workshop focuses on making arts teaching and events more accessible for people with disabilities. Participants try practical activities and facilitation techniques and reflect on how to apply them in their own practice.

Nicole Adkins
(US)

Serious Play: Bedside Theatre as Teaching Artistry in Action

The session explores how Teaching Artists can bring joy, agency, and imagination into pediatric healthcare. It uses excerpts from *Let's Go Camping!* to examine arts engagement at hospital bedsides and how Teaching Artistry can transform children's hospital experiences.

Pieter Deknudt
(BE)

Let's grieve together

When someone dies, many of us struggle as social networks shrink, yet humans have long used the arts to face life's biggest transitions. After losing a friend in a car crash, Pieter Deknudt organised a concert at his grave and called it Reveil. Ten years later, more than 150 cities host Reveil concerts worldwide. In this workshop, he explores how the arts can break taboos, rebuild connection and create a more resilient society.



DAY 2

90 min.

PARTICIPATORY WORKSHOP

**Margot Wood
(ZA)**

Facilitator training for creating safe, sensory spaces for audiences with neurological and cognitive challenges.

A hands-on, practical training session for Teaching Artists, facilitators, and theatre-makers interested in creating arts experiences for participants with neurological and cognitive challenges.

**Margarida Pires
(PT)**

From Burnout to Belonging: Teaching Artistry as a Bridge between Care, Knowledge and Ecology

The workshop looks at how art can turn burnout into belonging through participatory, hands-on practice. Using drawing, words, and natural elements, participants connect care, learning, and ecology. Together, they create visual tools that support resilience, wellbeing, and creative teaching across contexts.

**Benjamin Hayward Segal
(AU)**

Discover the Universal Language of Engagement: Creative Strategies for Inclusive Therapeutic Practice

Tools are shared to inspire participation through language and body awareness in inclusive therapeutic practice. Strategies focus on building trust, sparking memories, and creating safe, inclusive spaces across diverse settings.



DAY 2

90 min.

PARTICIPATORY WORKSHOP

**William Yip
(CN)**

The Nightingale: Drama for Well-Being and Social-Emotional Learning

The workshop uses drama inspired by *The Nightingale* to respond to anxiety and disconnection among young people. Through story and play, participants explore emotions, empathy, resilience, and friendship as part of well-being and social-emotional learning.

**Lanre Qasim Adenekan
(NG)**

Teaching Theatre Artistry: A Methodological Conversation Approach to Participatory Theatre on Substance Abuse

The session focuses on using methodological conversation to design participatory theatre research on substance abuse. It explores how dialogue can enhance engagement and collaboration in theatre-based research projects.

**Chantal Chagnon
(CA)**

Indigenous Medicine Wheel Teachings and Smudging

Indigenous teachings on the Medicine Wheel and Smudging are shared, highlighting their role in balance and healing across many First Nations and Indigenous cultures. Participants learn about their history, meaning, and respectful protocols, and take part in a Traditional Smudge Ceremony.



DAY 2

90 min.

PARTICIPATORY WORKSHOP

Huyn-min Lee
(KR)

Exploring International Exchange in Arts and Culture Education: Towards Artist-Led Network Platforms

What is international exchange in arts and culture education, and why does it matter? Through a participatory seminar format, participants will engage in open discussion, exploring sustainable collaboration and supporting practitioner networks in arts education.

Carina del Rosario
(US)

Collective Care through Craft

Collective care is explored through artmaking as a way to ease feelings of isolation and shared emotional burden. In Carina A. del Rosario's Lay Your Burden Down project, participants embellish written 'burdens' with fabric and embroidery. These textile pieces are later sewn into pillows as part of the ongoing LYBD project.

Robbe Dockx
(BE)

Storyflow towards Actualization

Storytelling and lyricism are used to turn confrontation into connection through shared creative expression. Participants transform vulnerability into strength, supporting artistic identity, self-love, and care.



DAY 2

90 min.

PARTICIPATORY WORKSHOP

Laura Frood
(GB)

Marks of Resilience: Urban arts as a tool for healing

Graffiti is explored as a form of expression for young people that supports agency, voice, and identity in marginalised contexts. It considers how mark-making can support processing and recovery from traumatic experiences and function as a therapeutic tool in youth and community work.

Jennifer Regidor
(BE)

Mourning Dances

This workshop invites dancers and non-dancers alike to explore their unique movement language by moving to the rhythm of their inner voice with the help of a partner. In the next phase, the emphasis shifts to connecting as a group, and we co-create a series of movements centered on resilience and coping with grief. This is an invitation to feel and move together, celebrating the power of our connection in a dancing ritual of mourning.





DAY 3

Arts & Civic Engagement: fostering dialogue and societal change

Art as a catalyst for civic engagement and societal change. Engaging with themes such as conflict, identity, social justice, and sustainability, Teaching Artists explore how creative processes foster dialogue, active participation, and strengthen community connections. The day will culminate in an inspiring panel discussion and a closing ceremony, bringing the energy and insights of the conference to a powerful close.



DAY 3

Keynotes

Non-violence as art

As former Israeli and Palestinian combatants, Chen Alon and Sulaiman Khatib underwent a personal transformation from enemies to allies. From the belief that change is possible - that people can change themselves and the reality they live in - they founded Combatants for Peace, a grassroots movement of Israelis and Palestinians working together to end the occupation and bring peace, freedom and safety for all people between the Jordan river and the Mediterranean sea. In 2017, Chen and Sulaiman were both nominated for the Nobel Peace Prize. From their collective and personal stories, they will talk about 'non-violence as art'.



Chen Alon (IL) and Sulaiman Khatib (P)

Sulaiman Khatib is co-founder of Combatants for Peace and the Ripples Collective, and a board member of ELHAM - The Day After. He is an internationally recognised speaker and advocate for peace, justice and equality.

Dr. Chen Alon is a theatre activist, director and scholar. He is head of the Community Theatre and Artivism (Art & Activism) Program in the Theatre Arts Department at Tel-Aviv University.

Chen is co-founder of Combatants for Peace, a movement of Palestinian and Israeli combatants who have abandoned the way of violence and struggle together non-violently against the occupation. He was nominated for the Nobel Peace Prize, with Suleiman Khatib, Co-Founder of Combatants for Peace (2017-2018).

Activism in the complicated reality in Israel/Palestine led him, as a professional actor and director, to search and create new forms of activist theatre with conflicted groups of Palestinian and Israelis, prisoners, drug addicts, homeless people, refugees, people with disabilities, and more.

Chen is the founder of Holot Theatre, a company of African asylum seekers and Israeli citizens. The 'Polarized Model of Theatre of the Oppressed' that Alon has developed in the past two decades is depicted in the documentaries 'Disturbing the Peace' (Stephen Apkon & Andrew Young, 2015), and 'Between Fences' (Avi Mograbi, 2016).



DAY 3

PARALLEL SESSIONS

Participatory Workshops & Sneak Peeks



DAY 3

20 min.

SNEAK PEEK

Catherine Surace
(CO)

Exploring 'listening as creation'

Listening is presented as a creative act through engagement with territorial landscapes and the Puerto Asís Sonoro project. Participants take part in field-listening, sonic mapping, and creative sound interventions. The workshop connects community, environment, and musical agency to rethink teaching, creation, and belonging.

Verena Thomas
(AU)

We love where we live - Facilitating Co-Creativity for Healthy Communities

Collaborations between Papua New Guinean and Australian Teaching Artists activate community spaces to discuss health and wellbeing. Through co-creative processes using drawing, music, animation, and shared events, communities produce work that expresses local understandings of healthy living.

Rand Hazou
(NZ)

Dignity in Practice

The session examines how dignity can guide creative practice in relation to care, safety, and risk in community arts. It uses the concept of the Dignity of Risk to reflect on shifting focus from risk reduction toward dignity in participatory arts.



DAY 3

20 min.

SNEAK PEEK

Patricia Cruz
(FR)

MadHatter's Union 'Spill the TeA Party!' ...sharing other people's business (for mutual benefit)

Amplify the ITAC conference experience by taking time to sip inward reflection TEA, then nibble the Global Teaching Artistry cake. Fall down a rabbit hole of curious connections and powerful collaborations. Deepcasting before broadcasting, Mad Hatter Tea Party Attire Encouraged.

Naide Brito
(BE)

Hauscat: Echoes of the Diaspora

Hauscat connects African electronic music with community care through sound, storytelling, and reflection. It explores how creative gatherings can foster belonging, diasporic pride, and social well-being. The session rethinks nightlife as a space for identity and empowerment.

Hangeul Kim
(KR)

Lyrics as Bridges: Hip-Hop for Youth and Immigrant Communities

Rap lyric writing and hip-hop culture are presented as a healthy outlet for Korean youth to express themselves under societal pressure. The session also addresses the experiences of immigrant youth in a historically single-ethnic society, drawing inspiration from DJ Kool Herc's legacy. Hip-hop is used as a tool for resilience, creativity, and building community connection.



DAY 3

20 min.

SNEAK PEEK

Elin Groot Rouwen

(NL)

Lost

Can we still face the unknown when everything is at our fingertips? How does faith evolve when we rely more on our phones than on each other? In this artistic research project, we investigate how the arts and arts education can help manage and counteract the effects of the digital impact on our daily lives and the world we live in.

Melanie Kloetzel

(CA)

Just Breathe, Okâwîmâwaskiy - A cross-cultural reconciliation project

A cross-cultural project examines the climate crisis where economics, ecology, health, and Indigenous knowledge intersect. Through an excerpt or short film, it shows how creative artistry can support reconciliation between communities and between humans and the land in settler colonial contexts.

Tina Van Roy

(BE)

A city connected through art and culture

A brief overview of the origins of Zomerspoor, followed by a description of the process and its impact on participants, artists, and the city/community.



DAY 3

SNEAK PEEK

short presentations

Loes Bruyninckx
(BE)

First impression

You only get one chance to make a first impression, and at the same time, you only get one chance to get to know someone you meet for the first time. Step into a space where you will meet an artist for the first time and where words are superfluous. When the first sound or movement occurs, it's your turn. In front of you are instruments and objects that invite interaction and play. You don't need to know how to do anything – just listen, respond and follow the moment.

Fié Neo
(CA)

Collective healing in the aftermath of tragedy

On April 26, 2025, during a Vancouver Filipino heritage street festival, a vehicle drove into the crowd, killing 11 and injuring at least 30 others. In response to this tragedy, Healing Art Circles convened to support those impacted and foster collective healing through creativity. Over the course of four months, participants engaged in nature-based healing practices alongside various artistic modalities. This session shares its takeaways, offering a horizontal co-learning space where everyone's experiences and reflections are honored.



DAY 3

SNEAK PEEK

short presentations

Tatjana Scheck
(BE)

Sing the City

Zuidgeluid proudly collaborates with major arts institutions to develop inclusive, innovative participatory arts projects focused on diversity and arts education. The organisation aims to expand this high-quality approach to new cities and initiatives. Its methodology is built around the expertise of artistic director Tom Johnson, who leads the creative process, trains coaches, and develops educational materials. Together with professional vocal coaches, this creates a strong learning network that shares best practices. Zuidgeluid actively works with schools, youth organisations, and teachers, encouraging children to participate in familiar environments and helping teachers feel more confident using singing in the classroom.

Chipo Precious Basopo
(ZW)

Building Communities Through Play and Performance

Step into a world where play, rhythm, and imagination spark change! This poster celebrates the power of Teaching Artistry to bring children and communities together in joyful, creative spaces. Rooted in two decades of practice in Zimbabwe, it shows how performance and play can turn challenges into resilience, strangers into friends, and differences into connection. Come discover how artistry becomes the social glue that holds us together!



DAY 3

50 min.

PARTICIPATORY WORKSHOP

Ye Jungwon
(KR)

Children's flexible solidarity (community) created through art in the disappearing city of 'Island's Shape' : Delightful social participation and solidarity

Arts and culture education is framed as a process driven by children's questions and artistic experience. In a disappearing city island, it highlights how loose connections with an artist foster social participation and solidarity.

Dirk Proost
(BE)

MULTICOLORS, building social sculptures

MULTICOLORS brings refugees and local communities together through collaborative music-making. Participants create musical sculptures using voices, simple instruments, and everyday sound objects, guided by a graphic score.

Shana Bestock
(US)

Theater as Climate Action: Creating Space with Youth for Environmental Storytelling

The session explores how place, environment, and different types of spaces can inspire youth-centered theater practice. It considers how nature and theater tools can deepen creativity and support responses to the climate emergency.



DAY 3

50 min.

PARTICIPATORY WORKSHOP

Jamie Mackay
(GB)

Creativity Island: A Model for Constructing Curiosity and Wonder

Creativity Island is a place where participants arrive and create on a personal strip of beach. The island setting invites curiosity and making things that may become 'art'.

Nicole Cherry
(US)

Collaborative Strings: Fiddle Stories from Bridgetower to Black Violin

Violinist-scholar Nicole Cherry leads an interactive journey through Black fiddling across history and today. Participants clap, sing, and co-create music that connects stories, resilience, and collaboration into a collective piece.

Venus-Tyane Kuya
(US)

From Spice Rack to Connection: A Recipe for Reflective Practice

Teaching Artists' lived experiences and creative methods are used as a 'spice rack' for shaping teaching and connection. Through stories, movement, and improvisation, participants co-create short pieces and share their work. Reflection highlights how these creative 'recipes' support community-rooted artistry.



DAY 3

50 min.

PARTICIPATORY WORKSHOP

Sangeeta Isvaran
(IN)

Climate-Voices and Visibility

Climate change is explored through marginalized South Indian animist performance traditions and the lived experiences of historically excluded communities. Rooted in empathy-based social transformation, the workshop creates inclusive spaces to understand ecological relationships, address climate grief, and build collective resilience.

Irene Zhiyi Chen
(CN)

Teaching Artists as multilingual world builders

Multilingual communication is explored as a way to enrich storytelling, playwriting, and pedagogy. The session considers how telling stories in multiple languages can create layered, resonant forms of expression.



DAY 3

90 min.

**Wanessa do
Bomfim Machado
(BR)**

**Fiona Cunningham
(LI)**

**Raita Steyn
(ZA)**

PARTICIPATORY WORKSHOP

Drama Pedagogy in Science Classrooms

Drama is presented as a playful, collaborative way to teach complex science topics like environmental awareness and vaccines. The workshop introduces hands-on drama pedagogy for learners of all ages. It includes a presentation of *The Revenge of Abélia*, a satirical skit on pesticides and biodiversity that blends reflection with performance.

From Intention to Evidence: Experiencing AIM's Approach Through Conflict Transformation

How can Teaching Artists design for and evidence student outcomes beyond the arts, using conflict transformation as a shared context? Led by Firebird alumni, participants engage in a live artistic process while exploring AIM's approaches to planning, observing, and evidencing learning. The session shows how action research and AIM's frameworks support more intentional and coherent outcomes.

The Seen and Unseen in Fabric and Form: African Dolls as Vessels of Memory and Identity

African doll-making is presented as a living art form and a vessel of memory and identity. Inspired by Lemba and Venda traditions, participants create dolls from recycled materials while using storytelling as cultural practice.



DAY 3

90 min.

PARTICIPATORY WORKSHOP

Sudebi Thakurata
(IN)

Narrative Kitchen

Narrative Kitchen uses food as a medium and metaphor for inclusion and participation. Through a gamified approach with cards and food items, it opens conversation on identity, power, culture, and climate.

**Dale Novella
Anderson-Lee**
(US)

Building Sustainable Teaching Artistry: Voices, Data, and Advocacy in Action

The session shares research on Teaching Artist sustainability and how to put it into action. Through discussion and collaborative activities, participants develop strategies to support careers, equity, and wellbeing in the field.

I-Chia Chiu
(TW)

Remembering as Re-Membering: Writing for Presence into Educator's Inner Landscape

Reflective writing helps educators and Teaching Artists explore memories shaping their teaching lives. It uses 're-membering' to reflect on integrity, vulnerability, and facilitation in creative spaces.



DAY 3

90 min.

PARTICIPATORY WORKSHOP

**Ma Rosalie
Abeto Zerrudo
(PH)**

Consensus through the power of play

Play is used in a safe space to unlearn, relearn, and co-learn collectively. Participants engage in a multi-arts process to co-create and challenge ideas of consensus through play.

**Gowri Savor
(US)**

Building Access: An Accessible Tools Makerspace

In this fun and creative hand-on workshop led by Heather Bryce and Gowri Savor (Teaching Artists Connect) and Heather Marshall, participants will understand how to build accessible tools from everyday materials to meet the access needs of their participants and learn strategies for collaborative performances using the design thinking process.

**Marit Ulvund
(NO)**

Mentoring Artists and Teaching Artists

The session examines what it means to be an arts mentor and the value mentors bring to art production and participatory arts. Participants engage in practical activities while discussing key qualities and the practicality of mentoring.



DAY 3

90 min.

PARTICIPATORY WORKSHOP

Thea Martin
(AU)

Listening At the Edge of The Staff Lines: Expanded Listening and Mapping Place

What does it mean to listen beyond the passive, docile body, through expanded and embodied listening practices? The workshop brings together walking-based research, deep listening, experimental scoring, and cartography as ways of mapping place. Participants engage through movement, sound, mark-making, and collaborative listening practices. Co-presenter Gabrielle Stoddard

Ale Barahona
(GT)

Breaking Patterns, Building Futures

Art is presented as a tool for empowerment and social change, helping to unlearn stereotypes, challenge inequality, and reimagine roles in community transformation. Hands-on exercises focus on women's voices and personal expression. It shows how individual expression can inspire collective action and meaningful change.

Peter Atsu Adaletey
(GH)

YLIDODO – Melting Shapes, Breaking Levels

Teaching Artists are invited to move, imagine, and create beyond traditional boundaries through playful prompts and improvisational exploration. Participants use body and voice to transform limitations into connections in a collaborative 90-minute process. It celebrates creative risk-taking and collective expression, where movement becomes dialogue and art becomes a shared roar of possibility.



DAY 3

90 min.

PARTICIPATORY WORKSHOP

**Chabchoub Taoufik
(TN)**

What role do arts education - and theatre in particular - play in providing a space for women's expression in the face of conservative societies?

Arts education and theatre are examined as spaces for women's expression in conservative societies. The session reflects on how theatre can support emancipation and create change through practice and experience.

**Achi Jean Berenger
BECHIO
(CI)**

How can we learn from African dance traditions and perspectives for sustainable and peaceful living?

How can we draw from the traditions and perspectives of African dance to foster a sustainable and peaceful life? This energetic session will have you grooving to rhythms and beats, learning African movements from both traditional and contemporary styles. The class invites you to explore the richness of African culture while celebrating its diversity and connecting with the rhythm.

**Christiana Deliewen
Afrikaner
(NA)**

Drawing Our Differences, Finding Our Threads

Storytelling and collaborative drawing connect generations through shared creativity. Participants co-create visual stories that celebrate identity, empathy, and belonging.



DAY 3

90 min.

PARTICIPATORY WORKSHOP

Cathy Lasam Ballo
(PH)

Umpukan - Casual Conversations on Art Education and Change through Community Weaving

Teaching Artists gather in a relaxed space to share experiences while creating a collaborative soft sculpture inspired by the Filipino umpukan. They weave recycled materials into an interactive piece that reflects hopes for art education.

Chrissie Ruckley
(GB)

The role of trust in community-engaged creative practice

Scottish funders, artists, and participants examine community-engaged creative practice without pre-defined outcomes. The focus is on trust in working with communities and what is needed to support open-ended processes.

Nikkita Morgan
(GB)

Threads of Belonging: Textile Practice for Healing & Learning inside Criminal Justice Systems

Textile practice in criminal justice contexts is used to support agency, healing, and community building. Participants experiment with materials, share stories, and develop approaches for constrained settings, gaining adaptable tools for their own practice.

