

The Third International Teaching Artist Conference

**BEST,
NEXT AND
RADICAL
PRACTICE IN
PARTICIPATORY ARTS**



Edinburgh,
3-5 August 2016

THE THIRD INTERNATIONAL TEACHING ARTIST CONFERENCE BEST, NEXT AND RADICAL PRACTICE IN PARTICIPATORY ARTS

Creative Scotland is managing and hosting the ITAC3 conference in August 2016 in partnership with Artworks Alliance, Paul Hamlyn Foundation and the conference originators. There have been two International Teaching Artist Conferences, the first held in Norway in 2012 and the second held in Brisbane in 2014.

The ITAC events aim to be a dynamic platform for:

- sharing practice, learning and research in the field of participatory arts;**
- showcasing best and next practice for the host and visiting nations;**
- generating new connections and building a palpable energy towards an international community.**

The Conference Themes are led by the following questions:

- How can we collectively strengthen support for artists working with people?**
- How is participatory arts practice evolving to meet the challenges of the 21st century?**
- What can the world learn from radical approaches to socially engaged art-making?**



ALBA | CHRUTHACHAIL



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ITAC3 ►
for artists, employers and
organisations working in
socially-engaged arts / teaching artistry /
participatory arts / community arts /
arts in education and learning.

WWW.ITAC3.COM

WELCOME TO THE THIRD INTERNATIONAL TEACHING ARTISTS CONFERENCE

On behalf of Creative Scotland I would like to warmly welcome you to the Third International Teaching Artists Conference (ITAC3), Edinburgh, and Scotland, on the brink of the International Festival and The Edinburgh Festival Fringe, the biggest arts festival in the world. Creative Scotland is the public body that supports the arts, screen and creative industries across Scotland. As such we strive to support both excellence and experimentation and create a nation where everyone can access, enjoy and participate in creative experiences.

We are delighted to be hosting ITAC 3 in 2016, and to be working with the ITAC founders and committee and the Paul Hamlyn Foundation to bring you this exciting 3 day international event.

Supporting artists to step out of their work, reflect, build competencies and renew their vision is key to ensuring that people have creative opportunities of depth and quality.

The Creative Scotland led ArtWorks Scotland programme began as part of ArtWorks: developing practice in participatory settings, a Special Initiative of the Paul Hamlyn Foundation in 2011. It has and continues to give Scotland a significant opportunity to draw a 'community of practice' together to share, discuss and develop skills and understanding around quality. ITAC 3 builds on the ArtWorks Scotland foundation, extending it into the international arena.

You represent a global 'community of practice', and through your creative skills of imagination, open-mindedness and problem solving, you individually and collectively, are the opportunity over these 3 days. Thank you all in advance for what you will contribute to this event, we hope that you find Scotland welcoming, ITAC3 thought provoking and that you leave feeling connected, renewed and inspired!

Joan Parr, Head of Creative Learning, Creative Scotland



I am excited to welcome you to the Third International Teaching Artists Conference: Best, next and radical practice in participatory arts. After conferences in Oslo (2012) and Brisbane (2014), we at Paul Hamlyn Foundation are excited to play a part in bringing ITAC to the UK, in collaboration with Creative Scotland.

What makes ITAC3 unique is that it is a truly global conference where you will have opportunities to share and learn from colleagues from across the world. The conference agenda is busy and diverse, giving you the chance to hear from experts; share practice; network with colleagues; and take part in workshops and round table discussions.

Paul Hamlyn Foundation strongly believes in the power of the arts in overcoming disadvantage and allowing people to live fulfilling and creative lives. We launched the ArtWorks initiative in 2011 to help develop practice in participatory settings and our partnership in ITAC3 is a continuation of this commitment to support teaching artists.

We hope you enjoy the event and leave it feeling positive, energised and having learned something valuable. I look forward to seeing you and to building bridges between practices and countries at a time when the UK needs it more than ever.

Régis Cochefert, Director, Grants and Programmes, Paul Hamlyn Foundation



DEAR ITAC3 DELEGATE,

Welcome, and thank you for joining as a delegate for this biennial gathering of passionate thinkers, practitioners and leaders of the worldwide community of artists working in community and educational settings. Our hosts in Scotland (Creative Scotland and the Paul Hamlyn Foundation) have taken extraordinary care in preparing an invigorating and illuminating three days of exploration, discovery and worldwide fellowship.

The first conference in Oslo (2012) hosted by Norway's SEANSE asked the question: Is there enough commonality of understanding and practice to lead us to think we comprise a global field? The answer was a resounding yes. ITAC2 in Brisbane Australia, hosted by the Queensland University of Technology and The Queensland Performing Arts Center asked this question: Can we start to build connections across borders, across continents, that enable us to advance our understandings and improve our practice? The answer was yes, and we made a good start in discovering what such connections might look like. ITAC3 invites us to discover what "radical practice" looks like, helping us to learn from the boldest and most ambitious work by teaching artists around the world. This is the growing inquiry you join in Edinburgh.

Our time together will be packed with opportunities and surprises. Much of the work from the U.K. that we will discover has been involved in the ArtWorks program, a four year investment in advancing the expertise and sustainability of artists who work in participatory settings—the work in the UK was already exemplary, and ArtWorks made it even stronger. We will also hear from 88 speakers, and learn from 50 workshops and presentations led by colleagues from 16 countries.

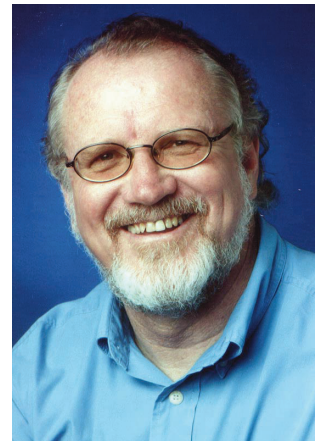
Thank you for the trouble and expense you have taken to join us. Every day I hear from colleagues around the world who wish they could have attended, and who hope we will generously share our learning; they hope to join the bridges that we will start to build.

In a world beset with difficult social problems, artists who work in participatory settings provide answers, activate creative solutions, deliver hope, nurture empathy, and are increasingly recognized as an invaluable public asset. ITAC3 is our gathering place to get stronger together and have unforgettable fun in the process.

Eric Booth, Co-Founder of ITAC with

**Marit Ulvund, SEANSE (Norway),
Host of ITAC1, Co-Founder of ITAC**

**Brad Haseman and Judith MacLean,
Queensland University of Technology,
and Queensland Performing Arts Center, Hosts of ITAC2**



ITAC3 PARTNERS

CREATIVE SCOTLAND

PAUL HAMLYN FOUNDATION

ARTWORKS ALLIANCE

ERIC BOOTH

MARIT ULVUND, SEANSE NORWAY

BRAD HASEMAN, QUEENSLAND UNIVERSITY OF TECHNOLOGY

RED BRIDGE ARTS

CONFERENCE HOSTS / FUNDER

CO-FUNDER / PARTNER

PARTNER

CO-FOUNDER OF THE ITAC CONFERENCE

CO-FOUNDER OF THE ITAC CONFERENCE / HOST OF ITAC 1

ITAC2 CONFERENCE HOSTS

ITAC3 EVENT MANAGER

Creative Scotland

Creative Scotland (CS) is the public body that supports the arts, screen and creative industries across all parts of Scotland on behalf of everyone who lives, works or visits here. We enable people and organisations to work in and experience these sectors by helping others to develop great ideas and bring them to life.

CS has five ambitions which underpin its work over the next 10 years:

Excellence and experimentation across the arts, screen and creative industries is recognised and valued

Everyone can access and enjoy artistic and creative experiences

Places and quality of life are transformed through imagination, ambition and an understanding of the potential of creativity

Ideas are brought to life by a diverse, skilled and connected leadership and workforce

Scotland is a distinctive creative nation connected to the world.

CS is committed to increasing the quantity and quality of opportunities for everyone in Scotland to extend their understanding of themselves through engagement with the arts, screen and creative industries. We believe this has huge benefits for individuals and society in terms of skills development and employability. Cultural participation also makes a significant contribution to our individual and collective happiness and well-being.

ITAC3 is being delivered through Creative Learning at Creative Scotland as part of the CS led ArtWorks Scotland (AWS) programme, funded by Creative Scotland and the Paul Hamlyn Foundation. AWS was initiated through the UK wide Paul Hamlyn Foundation Special Initiative, ArtWorks: developing practice in participatory settings (2011-14). ArtWorks Scotland continues as a workforce development initiative led by Creative Scotland focusing on quality, connectivity, and skills.

creativescotland.com

Paul Hamlyn Foundation

Paul Hamlyn Foundation is one of the largest independent grant-makers in the United Kingdom. Our founder, Paul Hamlyn (1926–2001), believed in a fair society in which people could achieve their potential, free from prejudice and disadvantage. He wanted people to access, enjoy and benefit from the arts and he wanted to improve opportunities and life chances for young people. He was also a risk taker, who built his success on developing new approaches to overcoming challenges. Reflecting these values we launched a new strategy in the summer of 2015 that highlights six main priorities:

We want to support imaginative people to nurture exciting ideas

We want to widen access and participation in the arts

We want to improve people's education and learning through the arts

We want to show that the arts make a difference to people's lives

We want to support the development and growth of organisations investing in young people and positive change

We want to improve support for young people who migrate, and strengthen integration so that communities can live well together

At the heart of the Foundation is the belief that artists make the world a better place for everybody. PHF launched the Awards for Artists initiative over 20 years ago and it remains the largest award for individual artists in the UK. We have also supported creative entrepreneurs through our Breakthrough Fund since 2008.

We are passionate about the importance of the role of teaching artists – or artists working in participatory settings, as we tend to call them in the UK – and we ran a dedicated initiative ArtWorks – Developing Practice in Participatory Settings. Our belief is that artists who have access to training, and are supported to develop their own practice, will provide higher quality arts-led experiences. ArtWorks wanted to enhance the quality of people's engagement in arts-led activity whilst creating a more professional and confident sector whose work is validated, valued and seen as important.

Since last year, ArtWorks entered a new phase. The Foundation awarded funding to a number of ArtWorks-related programmes, including ArtWorks Alliance, ArtWorks Scotland and ITAC3.

phf.org.uk | phf.org.uk/programmes/artworks

Twitter: @phf_uk Facebook: PaulHamlynFoundation

ArtWorks Alliance

ArtWorks Alliance is the new UK umbrella for organisations with strategic or development interests in any branch of participatory arts, including community arts, socially-engaged arts, voluntary arts, and arts in education and learning. ArtWorks Alliance was created by the six national art form organisations that worked together through ArtWorks Navigator.

We are driven by a passion for participatory arts and a belief that collaborating to strengthen support for artists will bring benefits for everyone involved. It will lift the practice to a new level of confidence, recognition and ambition, leading to higher quality experiences for participants.

ArtWorks: Developing practice in participatory settings was originally developed by the Paul Hamlyn Foundation. In 2015 the Foundation awarded funding to the ArtWorks Alliance to take this work forward.

artworksalliance.org.uk

Marit Ulvund

Marit is Associate Professor in Theatre, with education from NTNU in Norway, the University of Minnesota, USA, and Queensland University of Technology, Australia. She is the director of Seanse Art Center, Volda, Norway, - a center supporting quality in arts production and teaching artist work. Seanse has hosted more than 400 artists in residence, 28 conferences, workshops and seminars, and supported and mentored over 150 art productions for and with children and youth. She has led Seanse Art Center's work in bringing Teaching Artist practices to Norway, as a national initiative. Marit has experience as a lecturer, director, storyteller, seminar holder, conference convener, and mentor for art production. Her PhD is a practice-led study in Echo Theatre, a theatre method she has developed and that involves participants telling and staging personal stories. Her focus as a researcher and center director revolves around arts in education, teaching artistry, art programs in educational and social institutions, theatre practice, and international relations.

Red Bridge Arts

Red Bridge Arts is an ideas-led organisation that aims to provide a supportive structure to stimulate and sustain artists' development and practice. Led by Creative Director Alice McGrath, the company's mission is to nourish creativity and encourage curiosity.

Red Bridge Arts has three key strands of activity:

Creative development and person-centred support services for artists and arts organisations

Engaging communities in arts projects and events

Developing events that further creative practice

redbridgearts.co.uk

Eric Booth

Former Broadway actor and successful businessman, Eric has published six books, including the upcoming *Playing for Their Lives* (with Tricia Tunstall) about the international growth of El Sistema; he is one of the world's leading authorities on the subject. In arts learning, he has been on the faculty of Juilliard (13 years, founding its teaching artist program), and has taught at Stanford University, NYU, Tanglewood and Lincoln Center Education (for 28 years, and now co-leading the International Teaching Artist Development Lab). A frequent keynote speaker, he gave the closing keynote address to UNESCO's first ever worldwide arts education conference (Lisbon 2006), and is the co-founder of ITAC. He is the first person to get an honorary doctorate for teaching artistry and was recently awarded the highest U.S. honor in arts education; and in 2015 he was named "One of the 50 Most Powerful and Influential People in the U.S. arts."

Brad Haseman

Brad Haseman has recently completed his term as Assistant Dean (Academic) of the Creative Industries Faculty at the Queensland University of Technology. As a drama teacher, speaker and researcher Brad has pursued his fascination with the aesthetics, forms and affordability of arts based learning for over 30 years. A regular presenter throughout Australia, Asia, and Scandinavia, in 2012 he was keynote speaker at the London Olympic Arts Festival conference on education, sponsored by The Tate Museums and the Royal Shakespeare Company.

Brad's research study, 'Developing applied performance programs for HIV and AIDS education in Papua New Guinea', has been active for almost a decade and incorporates the principles articulated in his paper *A Manifesto for Performative Research* which proposes a non-traditional research methodology for the arts.

Brad served on the Australia Council for the Arts from 2007 to 2015, overseeing funding for community cultural development and Artist in Residence programs for Australian schools and communities. In July 2014 Brad co-convened the 2nd International Teaching Artist Conference held in Brisbane, Australia.

CONFERENCE INFORMATION

Registration and Information

The registration and information desk will be open from **11.00 on Wednesday 3 August**, and from **9.00 on Thursday 4 and Friday 5 August**. Staff will be available at the registration desk to answer queries through the day. The conference venue will close at 18.30 on Wednesday/Thursday and 16.30 on Friday.

Conference Team

Please see a full list of the event team on page 9.

Access

Detailed information about access at the venue is included on page 19. If you need further assistance please contact a member of the Conference Team.

Wifi

Free wifi is available in the conference centre on network **KeySurf**. Users will be asked for telephone/email in order to connect (this information only needs to be given once, after this connection is automatic).

Using SCHED

Your personal schedule is available on SCHED at **itac3.sched.org** which can be accessed on your smartphone, tablet or computer. We will also provide printed versions of your personal timetable if required.

Workshop and Breakout Session Capacity

Capacity for the breakouts is set as requested by the artists leading the session, or the venue size. We ask you to please keep to your timetable to ensure the best experience for everyone.

Filming and Photography

There will be a filmmaker and photographer with us throughout the duration of the conference. They will document all of the keynote and panel sessions, and will roam between events outwith these key times.

Social Media

Please share your experiences and insights on social media using the hashtag **#ITAC3**
Follow the conference on Twitter: **@ITAC3C**
and Facebook: **ITAC3C**

Environment

The ITAC3 Conference Organisers recognise the importance of taking care of the environment and are aware of the environmental impact of holding an international conference. We are committed to running the conference with a focus on reducing the impact on the environment and ask you to help us. Please consider your travel and paper use during the conference and use recycling bins whenever possible.

ITAC3 Conference Reception

Wednesday 3 August, 19.00 - 20.30

All delegates are invited to the conference reception hosted by the City of Edinburgh Council and Creative Scotland at the Edinburgh City Chambers, 253 High Street, Edinburgh.

Thursday Evening Activities and Tickets

Thursday evening performance and event tickets will be issued at registration. If you would like to swap your ticket, please make your own arrangement to do this and get to know your fellow delegates in the process. Please note that all performances will start promptly and may not allow late-comers. For full performance/venue details see page 18.

Mobile Phones

As a courtesy to fellow delegates and speakers, please ensure your phone is on silent during all conference sessions.

Delegate Hosts/Volunteers

Delegate hosts are local artist volunteers who are involved with the conference to support delegates' experience. Their role is to support your route through the conference and networking; be a first point of call for queries and a friendly face throughout the conference. For a list of delegate hosts see the Conference Team page on page 9.

Delegate Contact List

The delegate list has been sent to you in advance of the conference and a list of attendees is included on the SCHED site. Paper copies are available but to save our impact on the environment we are limiting this print run.

Delegate Badges

It is requested all delegates wear their name badges throughout the conference. This will help other attendees identify who you are, and provide a visual security check for the venue.

Poet in Residence

Anita Govan joins the conference as poet in residence. She will gather your thoughts and insights. Anita's postbox will be situated at the registration desk.

Creative Europe

Creative Europe is the European Union's Programme to support the cultural, creative and audiovisual sectors. Kate Deans, specialist within Scotland, will be available to discuss Creative Europe opportunities on Thursday 4 August, and will be located at the reception desk. creativeeuropeuk.eu

CONFERENCE TEAM

ITAC3 EVENT TEAM (WHITE LANYARDS)

EVENT MANAGER	ALICE MCGRATH
EVENT PRODUCTION MANAGER	AVALON HERNANDEZ
ASSISTANT PRODUCER & DUTY MANAGER	JENNIFER CUMMINS
DESIGN & COMMUNICATIONS	VALERIE REID
EVENT ASSISTANT	LISA GILLESPIE
TECHNICAL MANAGER	BEN KAMPS
TECHNICAL CREW	RICHIE WILSON

CREATIVE SCOTLAND

HEAD OF CREATIVE LEARNING	JOAN PARR
CREATIVE LEARNING OFFICER	CHRISSIE RUCKLEY
ARTS OFFICER - CASHBACK FOR CREATIVITY	LAURA BLACK
DANCE OFFICER	EMMA STEWART-JONES

PAUL HAMLYN FOUNDATION

DIRECTOR, GRANTS AND PROGRAMMES	RÉGIS COCHEFERT
GRANTS MANAGER	TARA LACOMBER
ADVISOR, ARTWORKS	SUSANNE BURNS

ITAC3 ADVISORY GROUP

BRAD HASEMAN
ERIC BOOTH
MARIT ULVUND

DELEGATE HOSTS

(WEARING LANYARDS IN THE FOLLOWING GROUP COLOURS)

YELLOW

ORANGE

GREEN

NAVY

RED

BLUE

PURPLE

LIGHT BLUE

PINK

MAGENTA

CAROLINE BOWDITCH
CLAIRE WAYMARK
ELSPETH MURRAY
EMMA STEWART-JONES
KATE WIMPRESS
LAURA BLACK / DAVID FRANCIS
LOUISE FRASER
MARTIN O'CONNOR
PAUL GORMAN
TASHI GORE

DOCUMENTARY TEAM

PHOTOGRAPHER	BRIAN HARTLEY
FILMMAKER	MARTIN CLARK
POET IN RESIDENCE	ANITA GOVAN

KEYNOTE SPEAKERS

Royston Maldoom

Royston Maldoom OBE, has been the initiator and leader of numerous dance projects all around the globe for the past 30 years. His work was especially honoured by the movie "Rhythm is it!", which received the German Lola Movie Award for best documentary film in 2005.



When he was twenty years old he entered the world of dance studying at the Stella Mann School, Benesh Institute, Rambert Ballet School, London School of Contemporary Dance and the Royal Ballet School as an Apprentice Choreographer, funded by the Calouste Gulbenkian Foundation.

Rosyton played a significant role in the development of Dance in Scotland. From 1980 to 1983, he was Dance-Artist-in-Residence for Fife. In 1986 he founded Scotland's first permanent theatre based contemporary dance company, Dundee Rep Dance Company, now Scottish Dance Theatre. In 1994 he acted as Dance Research Officer for Stirling District Council, setting up a Dance Artist in Residency scheme along similar lines led by long time colleague, Tamara McLorg.

In the last four years Royston has mounted large scale dance productions in Lima, Moscow, Bucharest, Auckland (NZ), Shanghai and Occupied Palestine Territories. Much of his work now is focussed on mentoring young community artists around the world.

Susanne Burns

Susanne Burns is a senior arts leader, freelance management consultant and trainer with 30 years of experience in the cultural sector, her work has encompassed dance, theatre, music and the visual arts. She has led several major projects including the longitudinal evaluation of In Harmony Liverpool and the project direction of ArtWorks for the Paul Hamlyn Foundation.

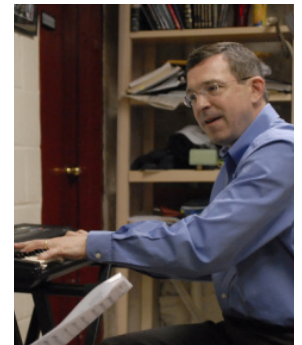


She has extensive experience of working in Higher Education as she was Head of Management at the Liverpool Institute for Performing Arts from 1994 -2001 and continues to work in HE across the UK. She has a doctorate from Middlesex University.

susanneburns.co.uk

Thomas Cabaniss

Thomas Cabaniss is a composer and teaching artist who writes for opera, theater, dance, film, and the concert stage. He is composer-in-residence and host for Carnegie Hall's LinkUp program which is performed on five continents, and he is a leader of the Lullaby Project and other songwriting workshops for the Weill Music Institute at Carnegie Hall – serving healthcare, correctional and community settings. He has written over thirty scores for theaters across the country, as well as an opera based on E.T.A. Hoffmann's The Sandman. He has been on the faculty of The Juilliard School for 18 years, and served as education director for the New York Philharmonic from 2000-2004.



soundcloud.com/carnegiehalllullaby

Caroline Bowditch

Glasgow based, but Australian born, performance artist and choreographer, Caroline Bowditch, describes herself as a performer, maker, teacher, speaker and mosquito buzzing in the ears of the arts industry in the UK and further afield.



Caroline has choreographed/performed work as girl jonah with Fiona Wright, created her own work Proband (2007) after being awarded a Wellcome Trust Arts Grant and co-created NQR and the Long and the Short of it as Scottish Dance Theatre's Dance Agent for Change (2008-2012). In 2012, Caroline created Leaving Limbo Landing for the Cultural Olympiad and in 2014 created Falling in Love with Frida which had a sell out run at the 2014 Edinburgh Festival Fringe, winning a prestigious Herald Angel award.

Caroline is a founder member of Weave Movement Theatre (Melbourne) and The FATHoM Project (Newcastle), is Artist in Association with Paragon Music (Glasgow) and a Visiting Professor at Coventry University.

Her consultancy work in accessibility and inclusivity includes ongoing work with Skånes Dansteater, Sweden and most recently with Australian organisations Access2Arts, Arts Access and the Australia Council for the Arts.

carolinebowditch.com

ITAC3 PANELS

Sorcha Carey

Sorcha Carey is Director of Edinburgh Art Festival, the UK's largest annual festival dedicated to visual art. Founded in 2004, each year the festival works with museums, galleries and pop up venues around the city to present over 40 exhibitions, alongside a month long programme of special events, and a series of public art commissions by leading and emerging Scottish artists.



From 2008-2010 she was Senior Adviser, Arts and Creative Industries at British Council Scotland, and between 2003-2008, she worked on three editions of the international contemporary art festival, Liverpool Biennial. She studied Classics at the University of Cambridge, and has an MA and PhD in History of Art from the Courtauld Institute of Art, University of London.

edinburghartfestival.com

Bruce Phillips

Bruce E. Phillips is the Senior Curator at Te Tuhi, a contemporary art gallery and community centre in Auckland, New Zealand. His practice is dedicated to enabling artists to create ambitious new work and to engage the public with contemporary art. An important focus of Phillips' curation at Te Tuhi has been to explore what artists can contribute to the diverse population of Auckland. As a result, many of his curatorial projects have been socially engaged and collaborative in nature by bringing together artists and specific communities. Due to their experimental and critical approach, some of these projects have sparked controversy amongst the public and the arts community within New Zealand.



Phillips has curated numerous exhibitions. Selected group exhibitions include Close Encounters (2008-2010) at the Hyde Park Art Centre, Chicago; What do you mean we? (2012), Between Memory and Trace (2012), Unstuck in Time (2014) and THE HIVE HUMS WITH MANY MINDS (2016) at Te Tuhi; and together with Jamie Hanton and Charlotte Huddleston he curated These stories began before we arrived (2015) in association with the Taipei International Book Exhibition.

tetuhi.org.nz

Amica Dall

Amica is a founder-member of Assemble, and has led on much of their community-based work. She has taught around the world on urban childhood and the relationship between design and social and political life. Much of her current work focuses on play and children in the city, including The Voice of Children, an ongoing research project on urban childhood, part of which will be presented at the Venice Biennale 2016. She is currently designer in residence with Giles Smith at Chapter Arts Center in the UK.



assemblestudio.co.uk

Patrick Fox

Patrick Fox is Director of Heart of Glass, St Helens ambitious response to the Creative People and Places programme. In this role he has commissioned leading collaborative artists to produce ambitious work in collaboration with communities of place/interest. He is former Director of Create, Ireland's national development agency for Collaborative Arts, supporting artists to work in a range of social and community contexts. Patrick is a producer, commissioner and senior arts leader who supports artists to engage with communities of place/interest to create contemporary work that reflects the politics of our times. He is founder, initiator and project partner in CAPP – the Collaborative Arts Partnership Programme, a 9 organisation, four-year programme of transnational work funded through the Creative Europe programme focusing on models of social practice across Europe.



Patrick is interested in expanding critical discourse in this field and supporting the development of policy and infrastructure around collaborative arts, including the development of new models of arts education and explorations of a 'centre of socially engaged practice'. Patrick was also the former Head of Collaborations & Engagement at FACT Liverpool (Foundation for Creative Technology), leading the acclaimed tenantspin project as part of his portfolio.

heartofglass.org.uk

Anna Cutler

Over 30 years Anna has worked across national and international cultural and educational settings. She began work as a playwright and theatre director, then as an academic and producer. After four years as Creative Director, Creative Partnerships Kent, Anna joined Tate as Head of Learning at Tate Modern. In 2011, she was appointed Tate's first Director of Learning taking strategic responsibility across all of Tate sites. Anna believes in a values-led approach, reflective practice and collaboration. She has published numerous articles and texts and sits on a range of boards involved in international art and learning networks. She has written widely on education in the expanded field of art.

tate.org.uk



Yasmin Fedda

Yasmin Fedda is an award-winning documentary filmmaker whose films have focused on themes from Edinburgh bakeries to Syrian monasteries. Her films have been BAFTA-nominated and screened at numerous international festivals including Sundance and Edinburgh International Film Festival. Films include *Milking the Desert* (2004), *Breadmakers* (2007), *A Tale of Two Syrias* (2012) and *Siamo Toranti/ We are Back* (2013). Fedda has also made broadcast films for the BBC and Al Jazeera. Her most recent film, *Queens of Syria*, won the Black Pearl award at the Abu Dhabi Film Festival in 2014. She has a PhD in Transdisciplinary Documentary Film, and is also co-founder and programmer of Highlight Arts, an organisation that works with artists in times of conflict.

tellbrakfilms.com / highlightarts.org



Entelechy Arts

Entelechy Arts is a participatory arts company that develops sustained relationships with historically marginalised groups and communities including adults who have profound and multiple disabilities and isolated older people.

Thelma Hunte is a member of Entelechy's Elders performing company. She is currently touring with Entelechy's Street Art production of *BED*.

Theresa Veith joined Entelechy in 2015 as Executive Director, having spent the majority of her career in the arts working with cultural organisations seeking to broaden access to the arts.

entelechyarts.org



Puneeta Roy

A Media professional working in Film & Television for over 25 years, Puneeta has produced social documentaries, corporate films for leading private and public sector companies, as well as Television programs.

Currently Puneeta wears the hat of Managing Trustee of The Yuva Ekta Foundation, a not for profit Trust that works on empowering Youth through active Citizenship. A vision of equity and social justice has led them to work on a range of social issues, with a cross section of schools from varying socio-economic backgrounds as well as NGO partners from across the country. Puneeta sees tremendous potential in the Youth of today, and believes that through them positive social change will happen. As she dreams of setting up a Global Youth Citizenship Network, her vision is directed towards building a more equitable society, one in which under-privileged youth engage with their more fortunate peers, learn from each other and together create a more loving, sustainable planet.

yuvaektafoundation.org

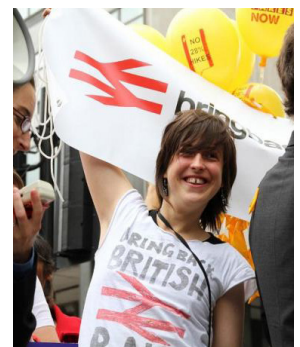


Ellie Harrison

Ellie Harrison is an artist & activist based in Glasgow (UK). Her work takes a variety of forms from installations and performance/ events, to lectures, live broadcasts and political campaigns. Using this array of strategies, Harrison investigates, exposes and challenges the absurd consequences of our capitalist system – from privatisation to climate change – and explores the impact free-market forces are having on our society, and our individual day-to-day lives.

In 2015, Harrison initiated the Radical Renewable Art+ Activism Fund (RRAAF) project. In the wake of continued cuts to public funding for the arts and as an ethical alternative to private / corporate sponsorship, RRAAF's aim is to use renewable energy as an alternative funding source for a grants scheme for socially-and politically-engaged art-activist projects.

ellieharrison.com / raafund.org



WORKSHOP AND BREAKOUT SESSIONS

SESSIONS A-Z BY TITLE

ACCESS DETAILED SESSION
INFORMATION AT ITAC3.SCHED.ORG

10x10: Micropedagogies on trial Maria Gil, Sofia Cabrita / Fundação Calouste Gulbenkian	Portugal / Practical workshop
24 Hours in a Revolution: Participatory Music in the Umbrella Movement/Revolution Samson Kei Shun Wong / PhD Candidate, Lingnan U; Member of Art for All, HK	Hong Kong / Research paper & discussion
All that we are – whole practice working for teaching artists Simon Spain, Victoria Ryle / All that we are	Australia / Discussion & presentation
Alone & Together Kjell Tore Innervik, Ivar Frounberg, Maziar Raein / The Norwegian Academy of Arts	Norway / TED Talk & film
The Art of Radical Listening Geskeva Komba, Ez Eldin Deng / cohealth Arts Generator	Australia / TED talk & film
A space to explore small actions Lee Ivett	UK – Scotland / Practical workshop & discussion
At the Artist Shop & Tyre Ampitheatre Hans Clausen, Natalie Taylor, Kate Wimpres / North Edinburgh Arts	UK – Scotland / Site visit & discussion
Brickin It: A practical workshop in how to throw bricks Lou Brodie	UK – Scotland / Workshop
Charting your Teaching Artist Path, Charting the Future Lindsey Buller Maliekel, Courtney J. Boddie / The New Victory Theatre	USA / Workshop
The Collaborative Arts Partnership Programme (CAPP): Strengthening support for artists working with people across nine arts organisations in six European countries Dr. Ailbhe Murphy / CREATE	Ireland / Round table discussion
Craftivist Reflective Workshop Sarah Corbett / Craftivist Collective	UK / Practical workshop
Crazy Important: Young People Taking a Lead Jo Plimmer / engage	UK / TED Talk & activity
The Creative Engagement Intervention (CEI) Protocol; a way forward for Participatory Arts and Medical Research Chris Kelly / Tayside Healthcare Arts Trust	UK – Scotland / Research paper
Creativity and Ageing: a conversation Anne Gallacher, Luminare, and invited panel members	UK – Scotland / Panel & round table discussion
Deep Roots Tall Trees – community leadership in the arts Andrew Ormston / Drew Wylie Projects	UK / Presentation & round table discussion
Disrupt Them! The Influence of Global Collaboration on Teaching Artist Practice International Teaching Artist Group and Seanse	International Collaboration / Round table discussion
Everyone is welcome! – the aesthetics or radical inclusion Ruth Howard / Jumblies Theatre	Canada / Presentation & workshop
Fun Palaces – building the New Culture from the grassroots up Stella Duffy / Fun Palaces	UK / Practical workshop, film, presentation & Q&A
Global Conversations in the 21st Century: Digital Creative Learning Bridgette Van Leuven / Sydney Opera House	Australia / Practical workshop & discussion
Home Away – participatory arts practice in an international context Simon Sharkey / National Theatre of Scotland	UK – Scotland / Practical workshop
The Ideas Team – Reverse Learning, Art and Potentials for Change Steve Hollingsworth, Alison Stirling	UK – Scotland / Research paper, talk & video

WORKSHOP AND BREAKOUT SESSIONS CONTINUED

Imagine. Creating a Developmental Process that Guides Teaching Artists from Beginning Practice to Leadership and Advocacy Jean E. Taylor, Jose Velez / Lincoln Centre	USA / Practical workshop
Imagine your practice as a hero's journey Sikko Cleveringa / CAL-XL, The Dutch Laboratory for Arts and Society	The Netherlands / Practical workshop
Livescore Youth arts hub, Imagine and Kopergietry	Belgium and UK – Scotland / Presentation & workshop
The Lullaby Project Thomas Cabaniss / Carnegie Hall New York	USA / Workshop
New perspectives on arts education in Korea Korea Arts and Culture Education Services (Kaces)	South Korea / Presentation & Q&A
Playing to your strengths: being the 'outsider' Alyson Evans	UK / Australia / TED Talk presentation
Resistant Practice: The Context Awakens Anna Cutler, Rebecca Hunter / Tate and Young Chicago Authors	US / UK / Presentation & round table discussion
Self Care to Shared Care: How do you sustain a long freelance career? Susanne Burns, Royston Maldoom	UK / Round table discussion
Shift/Work – Decisions, Decisions: Play-testing Workshops for Participatory Arts Practices Dan Brown, Neil Mulholland / Edinburgh Sculpture Workshop	UK – Scotland / Site visit & workshop
Stove Live Project Matt Baker, Katharine Wheeler, Katie Anderson, Martin O'Neill / The Stove	UK – Scotland / Practical workshop
The Teaching Artist as Utility Player: Working In and Out of the Comfort Zone of Your Primary Art Form Jeff Mather	USA / TED Talk with participatory elements
Turntable Project Martin O'Connor	UK-Scotland / Workshop
Urban Space Subversion; As an Art-Led Site of Knowledge Transaction Arena Zikri Rahman / Buku Jalanan	Kuala Lumpur / Research paper
Using mainstream arts infrastructure to strengthen Teaching Artistry Brad Haseman / Queensland University of Technology	Australia / Curated installation, workshop & discussion
Virtually There Orla Kenny / Kids Own Publishing Partnership	Ireland / Practical workshop
The virtual turn in education for socially engaged art Roxane Permar / University of the Highlands and Islands	UK – Scotland / Presentation

A poster session at ITAC3 is an opportunity for presenters to highlight their programs and share their research, ideas, project outcomes with colleagues in a visual way. An extended lunch break is provided on the Friday to give delegates the opportunity to engage with the poster sessions and other participatory activities.

Licketyspit's DRAMATIKA approach

[Virginia Radcliffe, Artistic Director/CEO, Licketyspit Specialist Early Years Theatre Company, Scotland](#)

Exploring Licketyspit's innovative 5-stranded approach to opening playworlds for children and families through theatre, stories, music and drama-led play.

The Soundcastle Method: A Manifesto and Framework for Participatory Musicking

[Jenni Parkinson & Gail Macleod \(Directors\), Soundcastle, England](#)

The Soundcastle method seeks to genuinely empower communities in collective musicking, exploring how a balance of facilitation and community autonomy within a scaffold of integral values can lead to community connectedness, enhanced resilience and wellbeing.

Research, Process and Performance in Children's Musical Theatre, Story Telling and Creative Drama: A Student-Centered Approach to Teaching and Learning with Music Across the Elementary Curriculum

[Dr. Lois Veenhoven Guderian, Associate Professor of Music and Music Education Coordinator, University of Wisconsin-Superior - Research Chair, Wisconsin Music Educators Association, USA](#)

Researcher will share the research, process, and performance results of a flexible, participatory model of teaching and learning in musical theatre, creative drama and story telling for application in community arts settings and schools by teaching artists and school educators.

Being and Becoming:

the identity of the artist teacher/freelance artist tutor and its implications for learning throughout the life course

[Jessica Singer, Doctoral Researcher, The University of Aberdeen, Scotland](#)

The aim of this doctoral research is to explore the understandings and experiences of artistic individuality and its implications of identity construction in vocational learning throughout life.

Teaching Artists as Exemplars of Civic Engagement and Social Responsibility

[Glenna Avila, Artistic Director and Wallis Annenberg Director of Youth Programs / California Institute of the Arts Community Arts Partnership \(CAP\), USA](#)

This session will present and discuss the multiplicity of ways that teaching artists serve as exemplars as educators, collaborators, artists, conveners, civic leaders, community engagement specialists, and social innovators, in an engaging visual display.

Give Everyone A Role: Providing Positive Performance Opportunities for People of All Ages and Abilities

[Beth Hettrick Berry, GEAR Productions, USA](#)

Explore this community based method for increasing access to educational theater experiences.

Supporting teaching artists and visual arts organisations to engage and inspire people

[Sarah Yearsley, Co-ordinator, engage Scotland](#)

Sarah Yearsley, engage Scotland Coordinator, describes how the National Association for Gallery Education is supporting teaching artists and visual arts organisations in Scotland to deliver inspirational arts experiences for audiences.

Engaging Young People Through Creativity: Evidence-based Teaching Artist programs

[Deborah Nicolson, Director of Programs, The Song Room, Australia](#)

Building Dementia Friendly Communities; the role of artists in exploring creative work with people living with dementia.

[Cerin Richardson, Head of Creativity and Diversity, Festival and King's Theatres Edinburgh, Scotland](#)

The poster will include examples of our outreach work in care home and hospital settings, and inclusive work in our dementia friendly theatres – the Festival and Kings –including work by people living with dementia. Images, case studies, quotes from participants and objects will be part of the presentation.

Fèis Rois: Innovating within tradition;

the role of teaching artists and musicians in passing on traditions within contemporary contexts

[Fiona Dalgetty, Chief Executive, Fèis Rois, Scotland](#)

Entrepreneurial Community Engagement in the Holistic Education of the 21st Century Teaching Artist (Seattle WA, USA)

[Dr. Nancy J. Uscher \(University of Nevada at Las Vegas\) and Alessandra Barrett, M.M. \(Doctoral student at University of Washington\)](#)

In this poster, several examples will be shared about how college and university arts students engage with communities in ways that are congruent with a culture, in this case, within the entrepreneurial ethos of Seattle. This experience then becomes part of the holistic education of the teaching artist.

Learning Online for Teaching Artists

[Dr Nancy J. Uscher \(University of Nevada Las Vegas\), Brad Haseman \(Queensland University of Technology\), Ajay Kapur \(Kadenze\)](#)

This poster will outline the design and delivery of *The Fundamentals of Teaching Artistry* an online, introductory module for teaching artists hosted on the *Kadenze* platform for arts education and invite colleagues to participate in its design and delivery.

The ITAC3 Film Programme shares films created by artists and participants around the world. The programme will run each lunchtime in the Prestonfield room for people to drop in and enjoy one or all of the films. The films vary in length from 2 – 12 minutes.

Mutual Curiosity: A look at participatory practice in Scotland

[Artworks Scotland](#)

Scotland's cultural sector has an excellent reputation for its participatory practice – artists and people working creatively together in communities, education contexts and other areas of public life such as social care and justice. This film gives a voice to artists and participants and highlights the processes involved in their projects.

Mutual Curiosity: a look at participatory practice in Scotland was commissioned by Creative Learning at Creative Scotland and developed through the ArtWorks Scotland programme, to support continual improvement in participatory practice.

artworksalliance.org.uk

You Said You Liked the Dancing

[Janice Parker, Stirling Town Break and Martin Clark](#)

You Said You Liked the Dancing took place over two years as a residency programme with Dance Artist Janice Parker in collaboration with Town Break Stirling, a charity that supports people with dementia and their carers. You Said You Liked the Dancing is a celebration of the role of dance, music and art in people's lives.

janiceparker.co.uk

F Gaze Project - The Old Lie

[Firefly Arts and Light Shed Pictures](#)

With so few women taking technical roles within the film industry, Firefly Arts and Light Shed Pictures got together and set up the Female Gaze Project. Our goal is to encourage more young women to take part in filmmaking and to challenge gender stereotypes within the industry. With our first project, The Old Lie, we assembled a film crew of six teenage girls and a contemporary dance group of fifteen teenage boys under the guidance of choreographer Natali McCleary. Shot on location in some of Glasgow's wildest places, The Old Lie is an experimental dance film which explores themes of war and innocence, taking inspiration from Wilfred Owen's classic poem, Dulce et Decorum Est and Tom Waits' Hell Broke Luce. The Old Lie won Best Film at the First Cut! Youth Film Festival in Ireland

firefly-arts.co.uk

Syrian mobile phone film festival

Syria's mobile phone films festival creates a unique platform to encourage professional directors and amateurs in making creative films via mobile camera with low budget. In 2014, the festival showed its films for local audience inside Syria despite the hard security conditions, and in more than twenty cities around the world. In addition to cinematic shows, the festival provides a special opportunity to train young directors through the training program "pixel" that continued throughout the year.

syriamobilefilms.com

Films shared at the ITAC3 conference are:

Clustered

Dir: Hassan Kattan / Editor: Ahmad Deeb

The Architect

Dir: Mujahid Joud / Editor: Mohamad Hijazi

Barbed Wire

Dir: Aktham Alwany / Editor: Ahmad Deeb

One Precious Thing

Dir: Ayaz Ismail / Editor: Mohamad Hijazi

Joie de Vivre Short Dance Film Competition

Pavilion Dance South West

We launched this competition to celebrate dance by, with and for older people. Film enables us to break down national boundaries, to create a community of shared practice, to celebrate the quality of work created and to begin to change the perception of older bodies dancing and of what it means to be old.

Films shared in the ITAC3 film programme are:

Interprète - Inappropriate Behaviour

Sonia York Price – Gold Award 2015

Move About It

Yama Dance - Documentary winner, 2016

Sketching

Julia Warr - Gold Award 2016

For more details contact Zannah Doan, Regional Producer at Pavilion Dance South West

pdsw.org.uk | zannah@pdsw.org.uk

Beyond Accepted Limitations

Creativity In Care Community Interest Company

A film about people going beyond 'accepted limitations' - limitations set by diagnosis, peer or staff expectations, self-efficacy, or cultural norms - through intergenerational and dementia friendly socially engaged arts.

Film produced by Karrie Marshall, Creativity In Care Community Interest Company, working in partnership with Birchwood Highland, The Highland Council, High Life Highland, People's Health Trust and communities around the Highlands, Scotland.

Animation as an Integrated Teaching Tool

Leo Antolini, Olivos del Sol School - AV Production Workshop

Case Study from Buenos Aires, Argentina

Leo Antolini is an animation director, illustrator and teacher from Buenos Aires, Argentina. He studied at the Academy of Art University in San Francisco, California, and worked in various animation studios as director, designer and storyboard artist. Always interested in the educational potential of art, Leo started the Olivos del Sol school Audiovisual Production Workshop in 2012; the short films produced there have participated in a wide range of children's film festivals worldwide.

olivossdelsol.com.ar



Thursday evening performance and event tickets will be issued by your group delegate host. If you would like to swap your ticket, please make your own arrangement to do this and get to know your fellow delegates in the process. You can also leave any unwanted tickets at the registration desk to be redistributed.

Please note that all performances will start promptly and may not allow late-comers.

ArtLate – Edinburgh Art Festival 18.00 – late starts at

National Museum of Scotland [Chambers Street, EH1 1JF]
finishes at **Summerhall** [1 Summerhall, EH9 1PL]

ArtLate is a series of specially programmed late openings and events, taking place as part of the Edinburgh Art Festival, featuring live music, performances, artist talks and tours across a selection of venues. Starting at the National Museum of Scotland, followed by visits to Talbot Rice Gallery, Dovecot, The Number Shop and finishing up at The List Festival Party (Summerhall).

Please meet outside the west door of the main entrance of the National Museum of Scotland at 17:45. The tour includes entry to the List's Festival party at Summerhall which continues into the small hours of the morning (optional). All venues have disabled access.

edinburghartfestival.com/whats-on/detail/art-late-1

Counting Sheep: A Guerrilla Folk Opera 20.00 - 21.15

Lemon Bucket Orkestra in association with Aurora Nova
King's Hall [41A South Clerk Street, EH8 9NZ]

A rousing call to arms, created by Mark and Marichka Marczyk and led by guerrilla-folk party-punks Lemon Bucket Orkestra. Based on the creators' first hand experiences during the 2014 Kiev uprising, Counting Sheep invites you to lose yourself in the events that changed the course of Ukraine's history forever. Sing, march, protest, dance, eat, help, recoil, fight, laugh, cry – this is immersive theatre at its most gripping. Entirely sung in traditional Ukrainian polyphony, Counting Sheep is an electrifying exploration of human resilience.

Part of Summerhall's Edinburgh Festival Fringe Programme.

festival16.summerhall.co.uk/event/counting-sheep

Expensive Shit 21.30 - 22.40

Aura Onashile, Scottish Theatre Producers
in association with the **Traverse Theatre Company**
Traverse Theatre [10 Cambridge Street, EH1 2ED]

One toilet attendant. Two sets of toilets. One night. Worlds apart.

A nightclub toilet attendant in a fictional club based on the Shimmy Club in Glasgow. Her conflicted journey spliced with flashbacks to the toilets of the Shrine nightclub in Lagos, Nigeria, where her younger self dreams of becoming a dancer in the revolutionary band of the late Nigerian musician, Fela Kuti.

Part of the Made in Scotland Showcase 2016.

traverse.co.uk/whats-on/event-detail/895/expensive-shit

An introduction to Edinburgh International Festival's education activity 19.15 – 19.45

The Lyceum Theatre

Delegates attending **Wind Resistance** and **The Destroyed Room** (see below) are invited to a pre-performance meeting with Sally Hobson, Head of Creative Learning, Edinburgh International Festival to learn more about the festival and its education work.

The Destroyed Room 20.00 - 21.15

Vanishing Point – Edinburgh International Festival
The Lyceum Theatre [Grindlay Street, EH3 9AX]

The Destroyed Room is about the profusion of lenses that bring the world and the pain of others right into our rooms, but also keep them at a distance. It's about what we see and what we turn away from. And what's coming. Renowned Glasgow-based theatre company Vanishing Point has built an international reputation for bold, ambitious shows that are both visceral and visual.

eif.co.uk/2016/destroyedroom

Wind Resistance 20.00 - 21.45

Karine Polwart – Edinburgh International Festival
Rehearsal Studio, The Lyceum [Grindlay Street, EH3 9AX]

Every autumn, two and a half thousand pink-footed geese fly from Greenland to winter at Fala Flow, a protected peatbog south-east of Edinburgh. From this windy plateau, Karine Polwart surveys the surrounding landscape through history, song, birdlore and personal memoir. Ideas of sanctuary, maternity, goose skeins, Scottish football legend and medieval medicine all take flight, in this compelling combination of story and song.

Karine Polwart has created Wind Resistance with dramaturgy from David Greig, Artistic Director of The Lyceum.

eif.co.uk/2016/windresistance

CONFERENCE VENUE

ITAC3 takes place at the John McIntyre Conference Centre at the University of Edinburgh in the south east of the city.

John McIntyre Conference Centre
Pollock Halls
18 Holyrood Park Rd
Edinburgh
EH16 5AY

edinburghfirst.co.uk/venues/john-mcintyre-conference-centre

On-site accommodation for booked delegates is in Chancellor's Court, in the conference venue complex.

The venue is 2 miles from Edinburgh Waverley Rail Station, and a taxi or bus journey will take around 10 minutes.

A taxi from the conference venue to the city centre will cost approximately £7.

The nearest bus stop is in front of the Royal Commonwealth Swimming Pool on Dalkeith Road (the venue is a short walk down Holyrood Park Road from the stop).

Lothian Bus nos 2, 14, 30 and 33 stop on Dalkeith Road and head towards the city centre.

£1.60 is the standard adult single trip fare (the exact fare is payable on boarding the bus).

Parking Access

There is limited on-site parking at the conference centre campus, but no free parking; all parking bays within the campus require a permit. Visitors to the Pollock Halls Campus who are attending ITAC3 can obtain a parking pass from the security gates at the campus main entrance.

There are two disabled parking bays located adjacent to St Leonards Hall. The parking bays are located within 100 metres of the Conference Centre. With a Blue Badge you can park free of charge and without time limit on the street in Edinburgh

Visit the Parkopedia website en.parkopedia.co.uk/parking/edinburgh for a full guide to local parking options.

Conference Access

There is lift access to all floors – please use the lift located by the main conference entrance at the front of the building. Accessible toilets are available on the ground and first floor.

There will be electronic note taking for all keynote speeches, provocations and panel discussions taking place in the main conference auditorium (Pentland Room).

There is a hearing loop in Pentland Room East – please let event staff know if you would like to use this facility.

Wheelchair accessible seating – seating is flexible and places will be allocated on arrival.

Assistance Dogs – Assistance dogs are welcome

John McIntyre Conference Centre Evacuation Procedures:

The ITAC3 conference event team in conjunction with the venue team will ensure you are made aware of the appropriate emergency evacuation procedures and facilities upon your arrival at the venue. If you would like to discuss evacuation options in advance, please contact us via email at contact@itac3.com

Outside Events

All our conference events outside of the conference building are accessible. Should you have any specific concerns or requests please speak to a member of the ITAC3 team.

Other Conference Venues

Some optional breakout sessions take place at other venues in the city which are detailed below.

Transport for these sessions will be provided.

North Edinburgh Arts

15a Pennywell Court, Edinburgh EH4 4TZ

northedinburgharts.co.uk

Edinburgh Sculpture Workshop

Bill Scott Sculpture Centre, 21 Hawthornvale, Edinburgh EH6 4JT

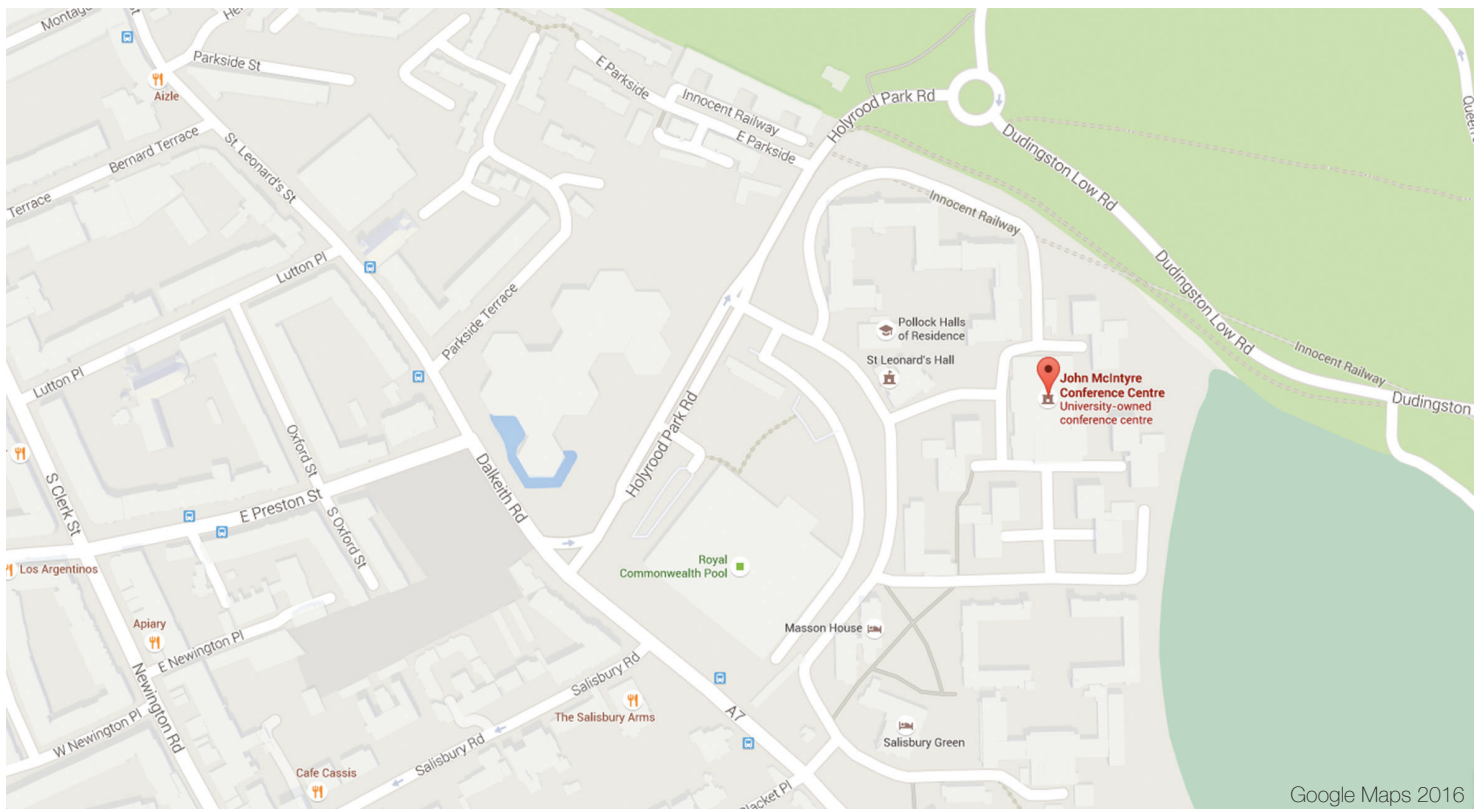
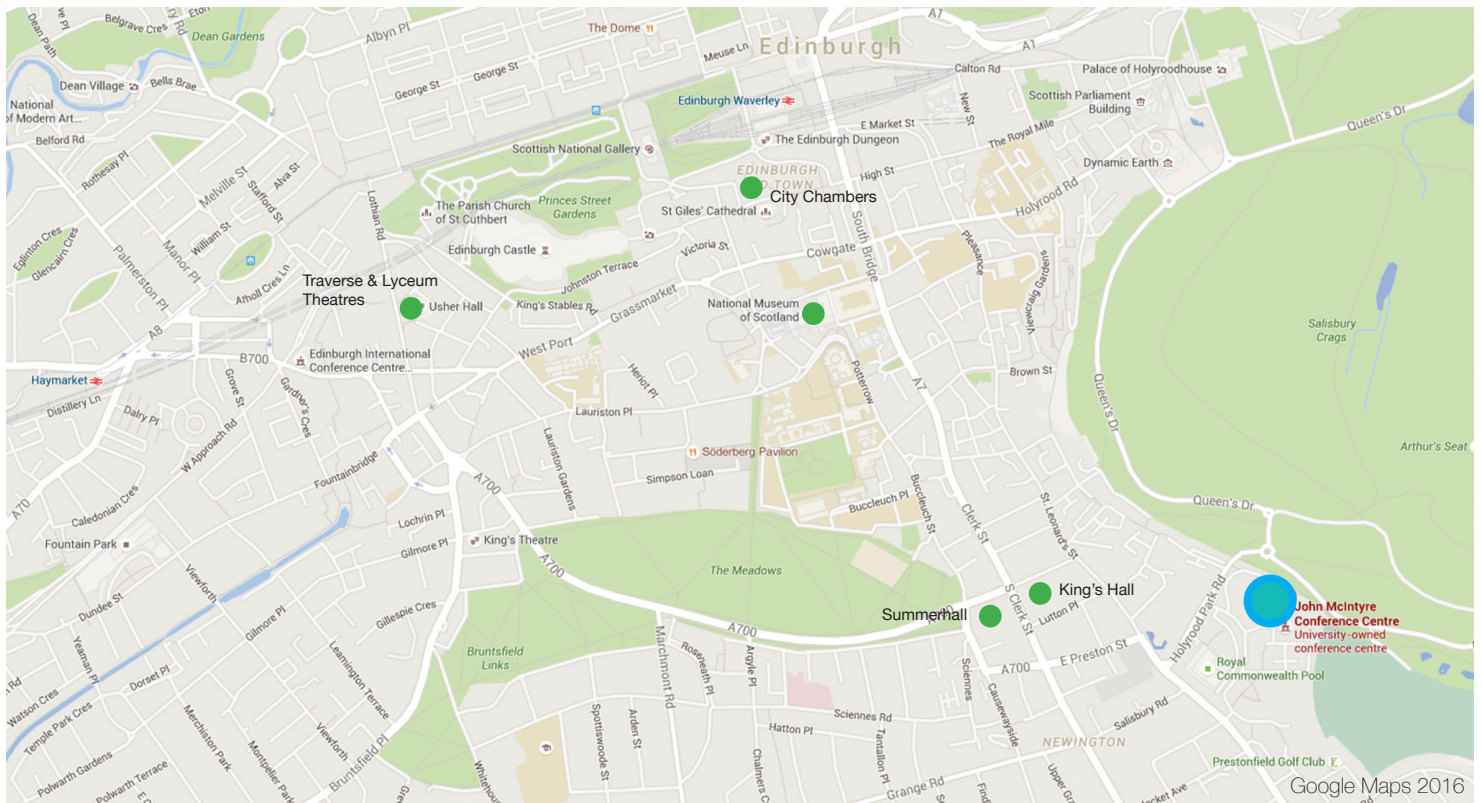
edinburghsculpture.org

VENUE & LOCAL AREA MAPS

The conference programme is pretty packed, but if you do have time beyond the conference check out the many festivals happening in our city edinburghfestivalcity.com/about
The city is really busy but it's a great time to explore and soak up the festival atmosphere.

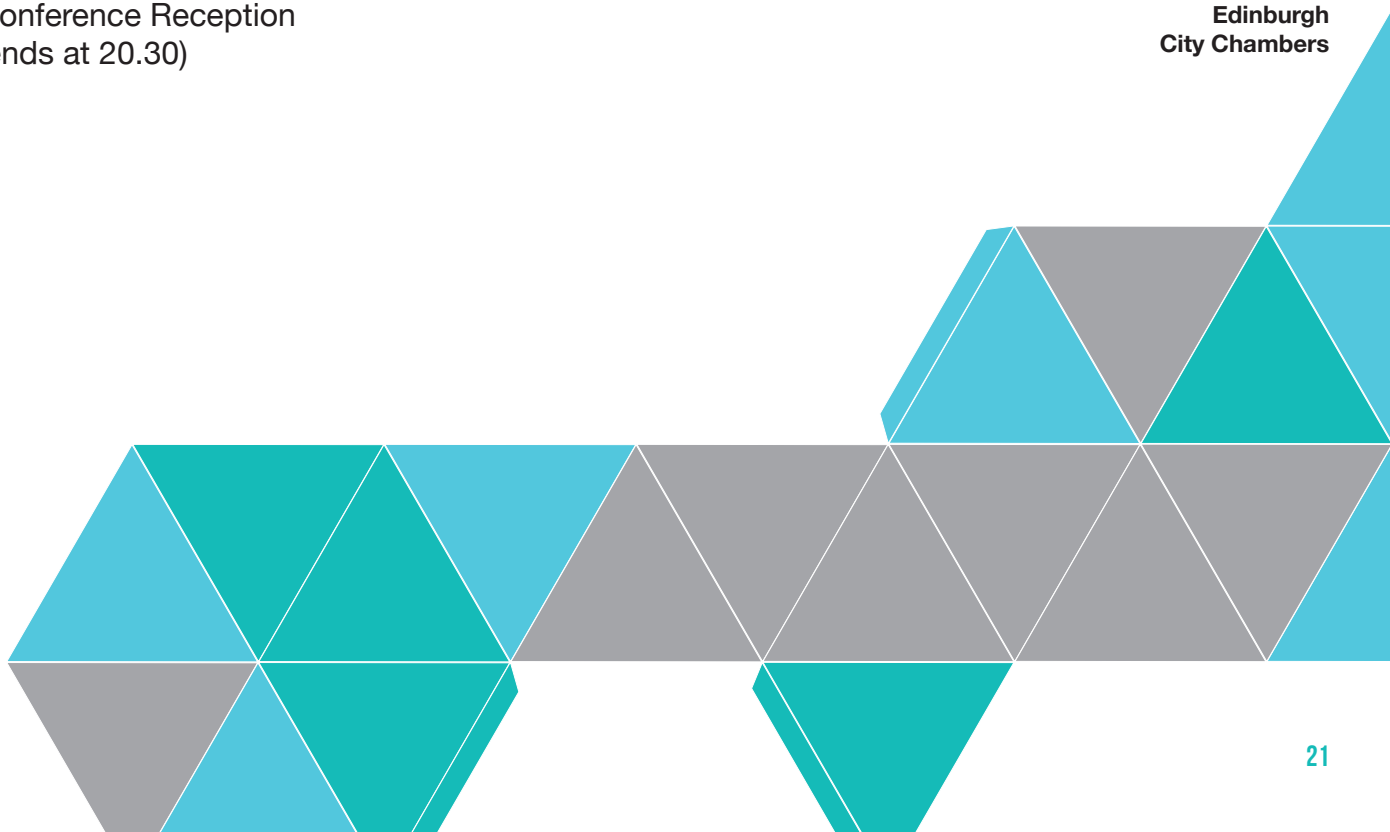
Edinburgh is a great city to explore on foot - the John McIntyre Conference Centre is set at the foot of Arthur's Seat, beside Holyrood Park. Fantastic views of the city reward those who can face the climb to the top!
visitscotland.com/info/see-do

The Royal Commonwealth Pool and Gym are just around the corner from the centre
edinburghleisure.co.uk/venues/royal-commonwealth-pool



Conference Centre
Space/Venue:

11:00	Registration and Coffee	
11:30	Welcome to the Third International Teaching Artist Conference Eric Booth • Régis Cochefert • Brad Haseman • Alice McGrath • Joan Parr • Marit Ulvund	Pentland
12:00	Key note: Royston Maldoom	Pentland
12:30	Panel Session: Co-producing and Collaborating with Community Sorcha Carey • Amica Dall • Patrick Fox • Bruce Phillips	Pentland
13:10	Discussion and Q&A Sorcha Carey • Amica Dall • Patrick Fox • Royston Maldoom • Bruce Phillips	Pentland
13:30	Networking Lunch Optional: Film Programme Creating a space to explore small actions Lee Ivett	Centro Prestonfield Open Air Terrace
14:30	Keynote: Artworks Learning to Action Susanne Burns	Pentland
15:00	Breakout Sessions: Developing Learning Groups to support Peer to Peer Learning Rhian Hutchings, ArtWorks Cymru Developing partnerships between employers and freelance artists Ned Glasier • Sean Gregory Making time for soup and radio. Bringing artists together through real and virtual networks Caroline Mitchell ...is this the best it can be?...creating a compass for your partnership Rachel Blanche • Chrissie Ruckley, ArtWorks Scotland	Holyrood Salisbury Prestonfield Pentland
16:00	Coffee Break	Centro
16:30	Sharing Practice: The Lullaby Project Thomas Cabaniss	Pentland
17:00	Round Table Discussions: Exploring the Conference Themes	Pentland
19:00	Conference Reception (ends at 20.30)	Edinburgh City Chambers



CONFERENCE PROGRAMME IN DETAIL

THURSDAY 4 AUGUST

09:00	Registration and Coffee	
09:30	Day 2 Welcome	Pentland
10:00	Breakout Sessions: Exploring Conference Theme: The value of collective action in supporting artists	
	Disrupt Them! The Influence of Global Collaboration on Teaching Artist Practice Mads Buer • Jan Buley • Daniel Dunlop • Ashley Eichbauer Newman • Jean E. Taylor Marit Ulvund • Blanca Vivancos	Holyrood
	Imagine your practice as a hero's journey - CAL XL Sikko Cleveringa	Salisbury
	Self Care to Shared Care: How do you sustain a long freelance career? Susanne Burns • Royston Maldoom	Duddingston
	The Collaborative Arts Partnership Programme (CAPP) Dr. Ailbhe Murphy	Prestonfield
	Using mainstream arts infrasture to strengthen Teaching Artistry/Queensland University of Technology Sandra Gattenhof • Brad Haseman • Avril Huddy • Judith McLean • Charles Robb	Pentland
11:30	Coffee Break	Centro
12:00	Panel Session: What can the world learn from radical approaches to socially engaged art-making? Anna Cutler • Yasmin Fedda • Ellie Harrison • Thelma Hunte • Puneeta Roy • Theresa Veith	Pentland
13:30	Networking Lunch Optional: Film Programme Creating a space to explore small actions Lee Ivett	Centro Prestonfield Open Air Terrace
14:30	Breakout Sessions:	
	Charting your Teaching Artist Path, Charting the Future Courtney J Boddie • Lindsey Buller Maliekel	Salisbury
	New perspectives on arts education in Korea - Korea Arts and Culture Education Service Seonmi Kang • Suyeon Lim	Pentland West
	Turntable Soundtracks Workshop Martin O'Connor	Holyrood
	Resistant Practice: The Context Awakens - Tate and Young Chicago Authors Anna Cutler • Rebecca Hunter	Pentland East
	Stove Live Project Katie Anderson • Matt Baker • Martin O'Neill • Katharine Wheeler	Duddingston
	Virtually There - Kids' Own Publishing Partnership Orla Kenny	Prestonfield
16:00	Coffee break (taxis depart for off-site breakouts at 16.00)	Centro
16:30	Breakout Sessions:	
	A conversation about creativity in older age and across generations Anne Gallacher	Pentland East
	Brickin It: A practical workshop in how to throw bricks Lou Brodie	BBQ Area
	Fun Palaces - building the New Culture from the grassroots up Stella Duffy	Prestonfield
	Home Away - participatory arts practice in an international context - NTS and partners Simon Sharkey	Holyrood
	The Art of Radical Listening - Cohealth Arts Generator Ez Eldin Deng • Geskeva Komba	Pentland West
	Urban Space Subversion; As an Art-Led Site of Knowledge Transaction Arena Zikri Rahman	Salisbury
	Off-site Breakout: Shift/Work - Decisions, Decisions: Play-testing Workshops for Participatory Arts Practices Dan Brown • Prof Neil Mulholland	Edinburgh Sculpture Workshop
	Off-site Breakout: At The Artist Shop & Tyre Ampitheatre Natalie Taylor • Kate Wimpres	North Edinburgh Arts

CONFERENCE PROGRAMME IN DETAIL

FRIDAY 5 AUGUST

09:00	Registration and coffee	
09:30	Day 3 Welcome	Pentland
09:40	Provocation – The Mosquito Effect Caroline Bowditch	Pentland
10:00	Reflecting on the conference with the Craftivist Collective Sarah Corbet	Pentland
10:30	Breakout Sessions: Crazy Important: Young People Taking a Lead - Generation ART / engage Carmel Ashberry-Sharp • Lydia Laitung • Jo Plimmer • Kamina Walton Everyone is welcome! - the aesthetics of radical inclusion - Jumblies Theatre Ruth Howard Livescore - Youth Arts Hub, Imagine and Kopergietry Jassy Earl • Greg Sinclair Micropedagogies on Trial - 10x10 project Sofia Cabrita • Maria Gil The Lullaby Project - Thomas Cabaniss / Carnegie Hall New York Thomas Cabaniss	Holyrood Duddingston Prestonfield Salisbury Pentland
11:30	Coffee break	Centro
12:00	Breakout Sessions: Global Conversations in the 21st Century: Digital Creative at Sydney Opera House Bridgette Van Leuven Imagine. Creating a Developmental Process that Guides Teaching Artists from Beginning Practice to Leadership and Advocacy - Lincoln Center Education Jean E. Taylor • Jose Velez The Creative Engagement Intervention (CEI) Protocol; a way forward for Participatory Arts and Medical Research /Tayside Healthcare Arts Trust Chris Kelly The Ideas Team - Reverse Learning, Art and Potentials for Change Steve Hollinsworth • Alison Stirling The virtual turn in education for socially engaged art Roxanne Permar Twenty-four Hours in a Revolution: Participatory Music in the Umbrella Movement/Revolution Samson Kei Shun Wong	Prestonfield Pentland East Pentland West Holyrood Duddingston Pentland West
13:00	Extended Lunch and Participatory Activities	Centro
14:30	Breakout Sessions: All that we are - whole practice working for teaching artists Simon Spain and Victoria Ryle Alone & Together - Norwegian Academy of the Arts Ivar Frounberg, • Kjell Tore Innervik • Maziar Raein Creating a space to explore small actions Lee Ivett Deep Roots Tall Trees - community leadership in the arts - Drew Wylie Projects Andrew Ormston Playing to your strengths: being the 'outsider' Alyson Evans The Teaching Artist as Utility Player: Working In and Out of the Comfort Zone of Your Primary Art Form Jeff Mather	Salisbury Prestonfield Open Air Terrace Pentland Holyrood Duddingston
15:30	Closing Session: Reflecting on ITAC3 and Next Steps for the International Community Leonie Bell • Eric Booth • Régis Cochefert • Bridgette Van Leuven • Marit Ulvund	Pentland
16.30	Conference Ends	

