

ITAC

LOUDER TOGETHER



28-30 August
Antwerp
Flanders
Belgium

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



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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).



**ALL
WEEKEND**

**Jean Taylor &
Zoey Peacock- Jones
(US)**

**Heather Marshall
(SC)**

CONTINUOUS PROGRAM

Office of Kindness - Whimsy as a Remedy for Life's Daily Dilemmas

The Office of Kindness is open throughout the conference days. Come for 5 minutes, or 45 minutes.

What's available at the Office of Kindness?

- Kindness Generation Station
- Engaged Listener Desk
- Silent Disco Rejuvenation Corner
- Daily Dilemma Community Solutions Board
- Office of Kindness Stickers and Tattoos
- Earn an Officially Kind Certificate

Burst

Experience Burst, an award winning work designed with and for neurodivergent families and their friends, and gain an insight into how Heather created an accessible performance that helps to soothe sensory overwhelm.

Creative Electric's bubble doctors prescribe a short stay in one of their infamous bubble beds where you will listen to a track over wireless headphones... slowly throughout your experience bubbles will appear and you'll feel your anxiety float away.



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

Wim Pelgrims
(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

Led by Jamie Mackay and Annie McCourt, 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, led by Sudebi Thakurata and Probal Banerjee, 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

Led by Marit Ulvund and Maja Skogstad, 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 Adalety
(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?

Led by Achi Jean Berenger Bechio, Messou Grace Alexia Marie, Brou N'guessan Evelyne, and Mel Jean Axel Sagba, this energetic session explores how we can draw from the traditions and perspectives of African dance to foster a sustainable and peaceful life. Participants will groove to rhythms and beats while learning African movements from both traditional and contemporary styles. The class invites you to explore the richness of African culture, celebrate its diversity, and connect 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.

