



ITAC

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

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

The Third International Teaching Artist Conference (ITAC3) took place at the John McIntyre Conference Centre in Edinburgh from 3-5 August 2016.



Creative Scotland managed and hosted ITAC3 in partnership with Paul Hamlyn Foundation, Artworks Alliance and the conference originators Eric Booth and Marit Ulvund of SEANSE, Norway and previous hosts, Brad Haseman and Judith McLean from Queensland University of Technology Brisbane.

For Scotland and the UK, ITAC 3 was an opportunity to share, discuss and disseminate the significant body of learning from the Paul Hamlyn Foundation ArtWorks Special Initiative: developing practice in participatory settings. It was also an opportunity to build on previous ArtWorks Scotland conferences (2011-14), consciously creating a sense of 'continuity' for the Scottish community of practice.

The ITAC3 conference aims were to:

- share practice, learning and research in the field of participatory arts (including through hands on/ participatory activity);
- showcase best and next practice for the host and visiting nations;
- generate new connections and building a palpable energy towards an international community.

The Conference Themes were 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?

Visit the conference website www.itac3.com

**This report tells a story of the conference
in three different ways. We invite you to
choose your journey to experience the
conference in your own way.**

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**TTAC
3**

THE STORIES

This section shares the stories from the ITAC3 Conference. The stories have been gathered from various sources including formal evaluations, social media and conference documentary.

The stories are shared taking account of the learning and development of participants. Using Creative Scotland's recently published creative learning review we consider how responses to the conference reflect the statement:

“effective creative learning will usually combine physical, social, emotional and intellectual engagement”



Social engagement

“What an energising three days at ITAC3. So many inspiring speakers and presentations and so many generous colleagues doing fantastic work!”

“The conference reinforced my belief in the importance of networks and collaborations - they are a great source of nourishment.”



“Thank you, thank you, thank you for an amazing conference!!! I am inspired and feel lucky to have met so many amazing artists”

“Lovely chats with @Craftivists about how grapes are a great community fruit because they promote sharing #supporttheintroverts!”

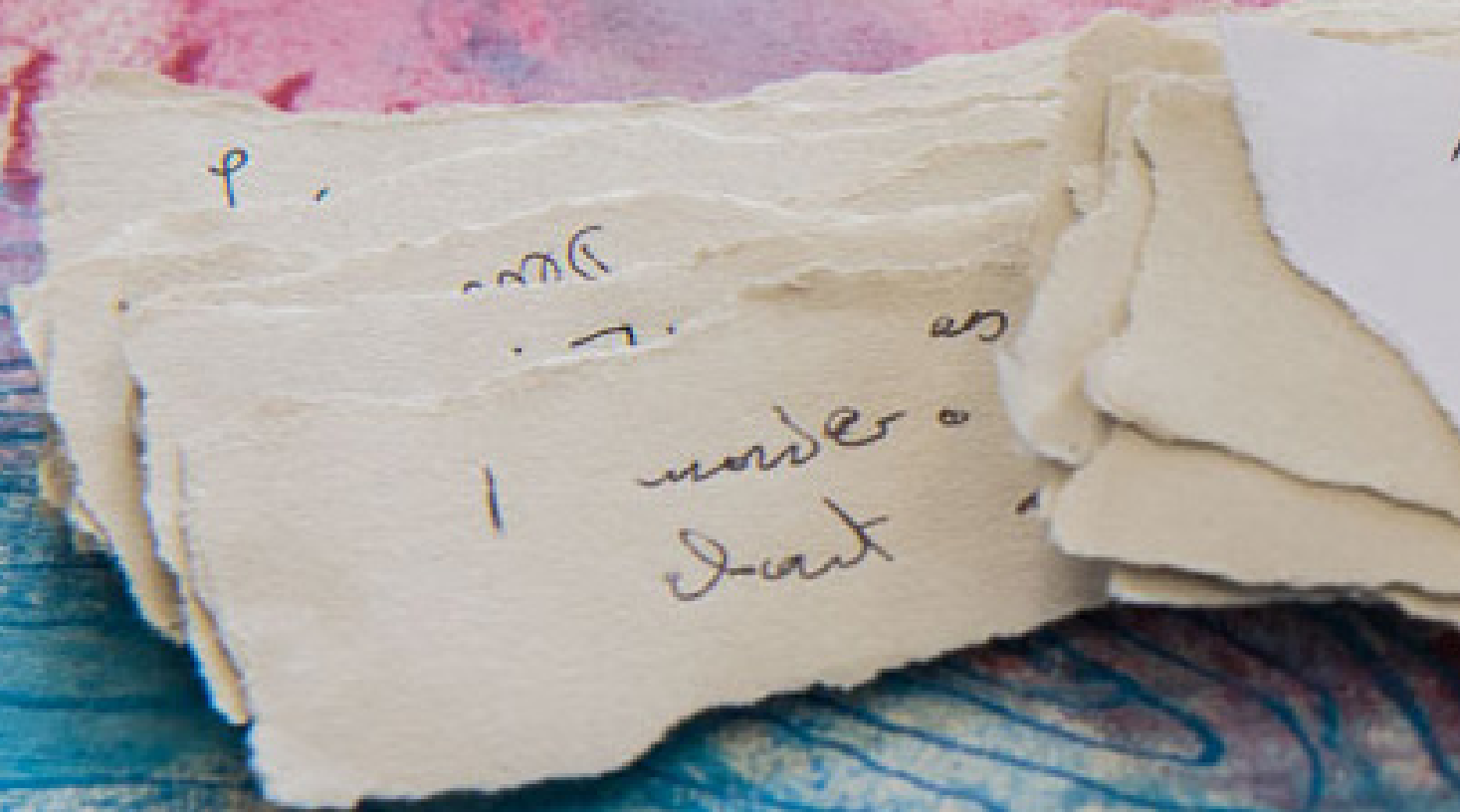
“@EntelechyArts Thelma speaking about being in 'Bed' - the people who come up are really caring, I answer them through stories”





Meeting like-minded people /
making connections /
conversations with many different people
were cited as the most meaningful
aspect of the conference for the majority
of delegates.

Emotional engagement



**“No one person's story is too small to share -
Puneeta Roy #sotrue #radicalpractice #listentokids”**

**“Fascinating discussions & important points about self care
& shared care for freelance artists”**

**“You have to have an unshakeable
belief in the ability of every
individual (Royston Maldoom)”**



“Dreaming big dreams from Glesga - Ellie Harrison skypes in”

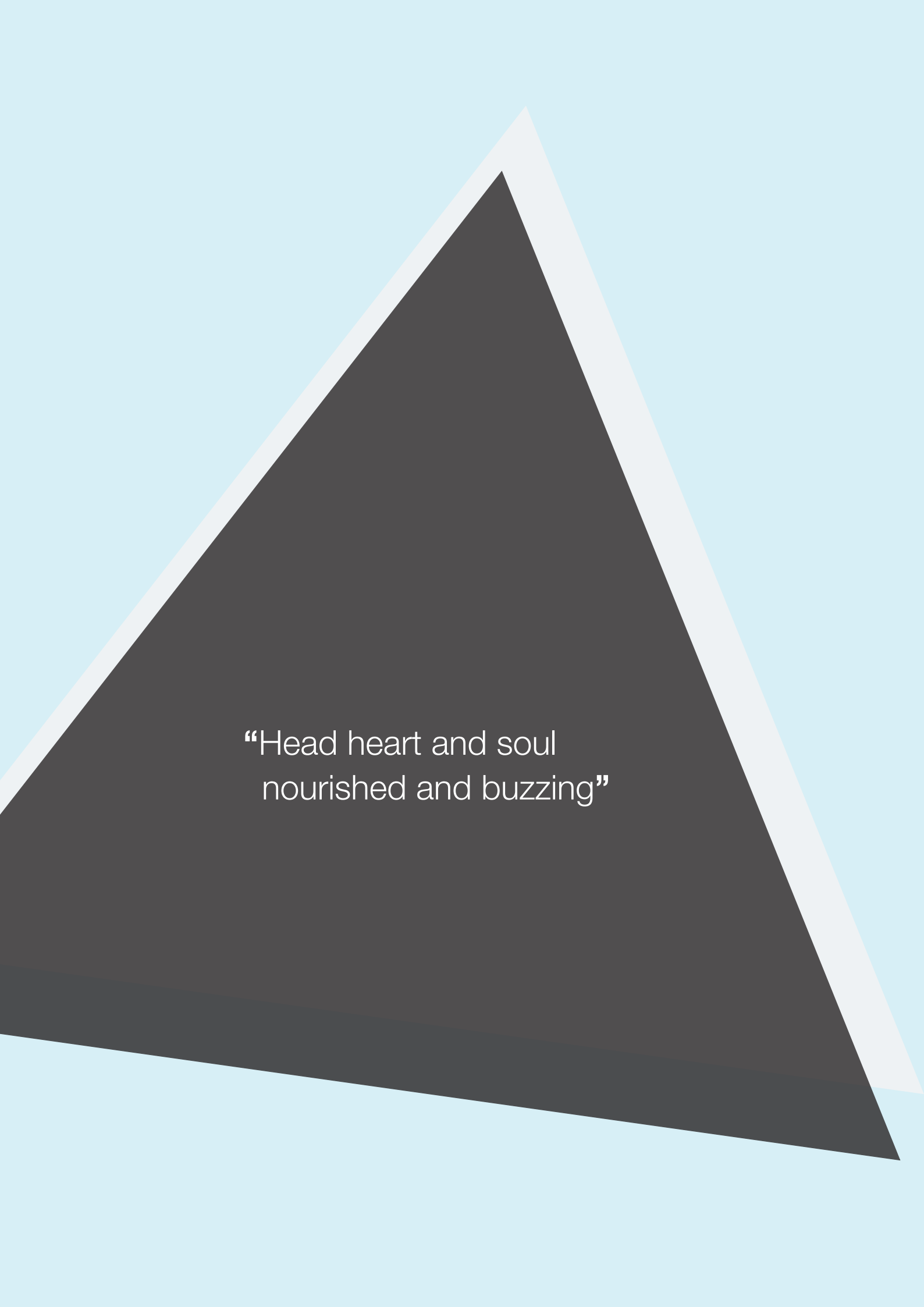
**“Amazing Lullaby Project workshop at #itac3 makes composition
accessible & gets straight to the heart of relationships - what a privilege”**

**“How do we maintain passion of our practice without risking
personal burnout? - Suzanne Burns in Self-Care for Practitioners session”**



Miiigwetck

"Imagine my surprise to see this here #itac3 It means thank you in Ojibwa/Cree. My people"

A large, dark gray triangle is centered on a light blue background. The triangle has a thin white border around its edges. Inside the triangle, the text "Head heart and soul nourished and buzzing" is written in a white, sans-serif font, centered horizontally and vertically.

“Head heart and soul
nourished and buzzing”



**Physical
engagement**



**“#happycampers
enjoying the wee
discussion space that I
created over three days in
#Edinburgh at #itac3”**

**“Exploring the complex world of arts infrastructure through 3D jigsaws!
Thanks to the QUT team!”**

**“I loved the brick throwing workshop - both liberating and remarkably deep.
I also enjoyed thinking about radical practice - is it practice that is radical
or is it the setting?”**



KEEP GOING

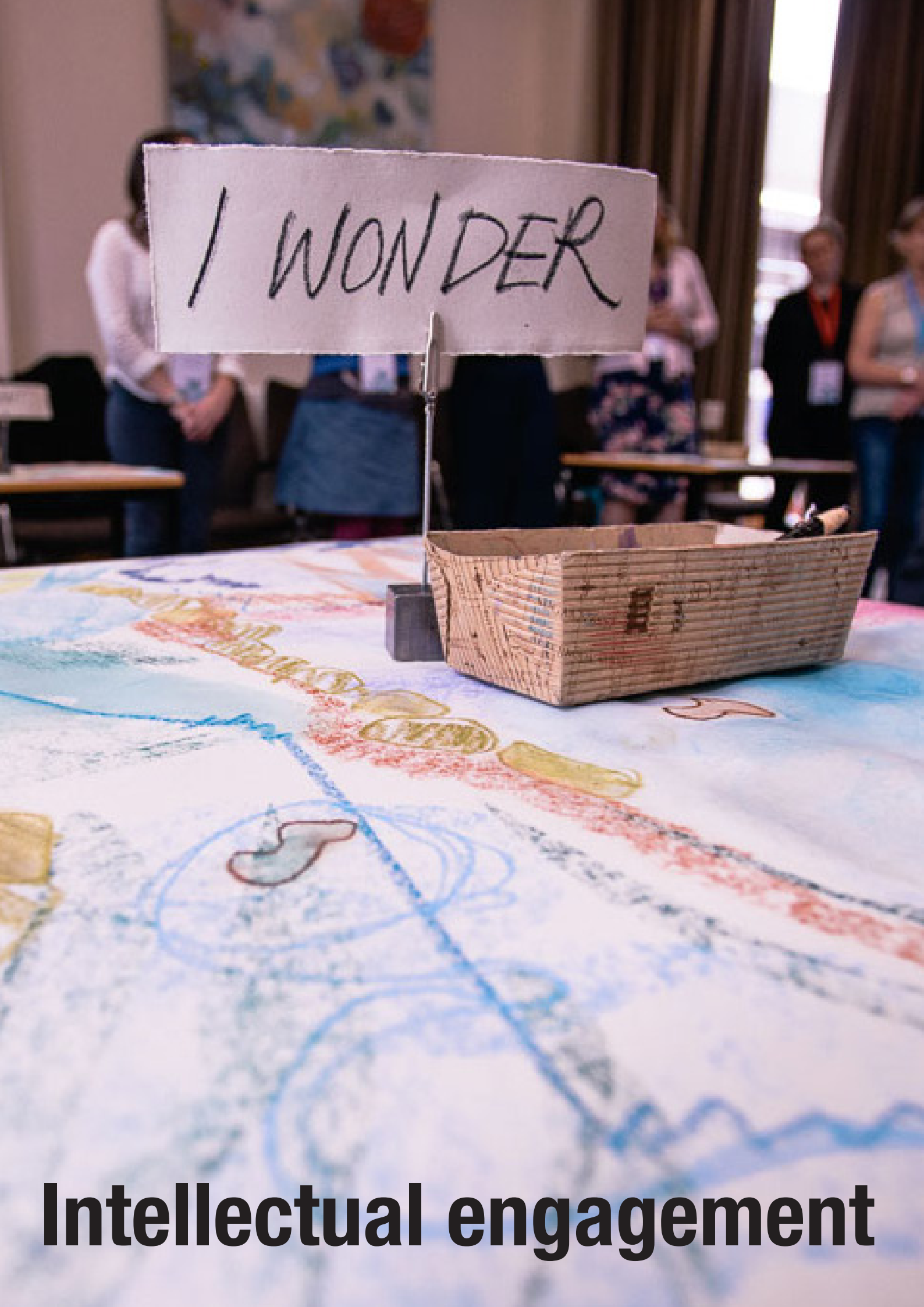


***“post-it reminder:
If you think you're
too small to have
an impact, try
going to bed
with a mosquito
in the room”***





“Personal highlights were
Caroline Bowditch and Entelechy Arts
- they reminded us to push our
boundaries and think outside our
own narrow universes - unforgettable.”



Intellectual engagement

**“Is ‘old’ radical or are ‘radical engaged’ artists now ageing?
Shouldn't it be normal to create and challenge across a whole lifetime?”**

**“Great to hear Anna Cutler @Tate talking
on what big institutions can do to make
difference. Value of small change from
inside estab. #itac3”**

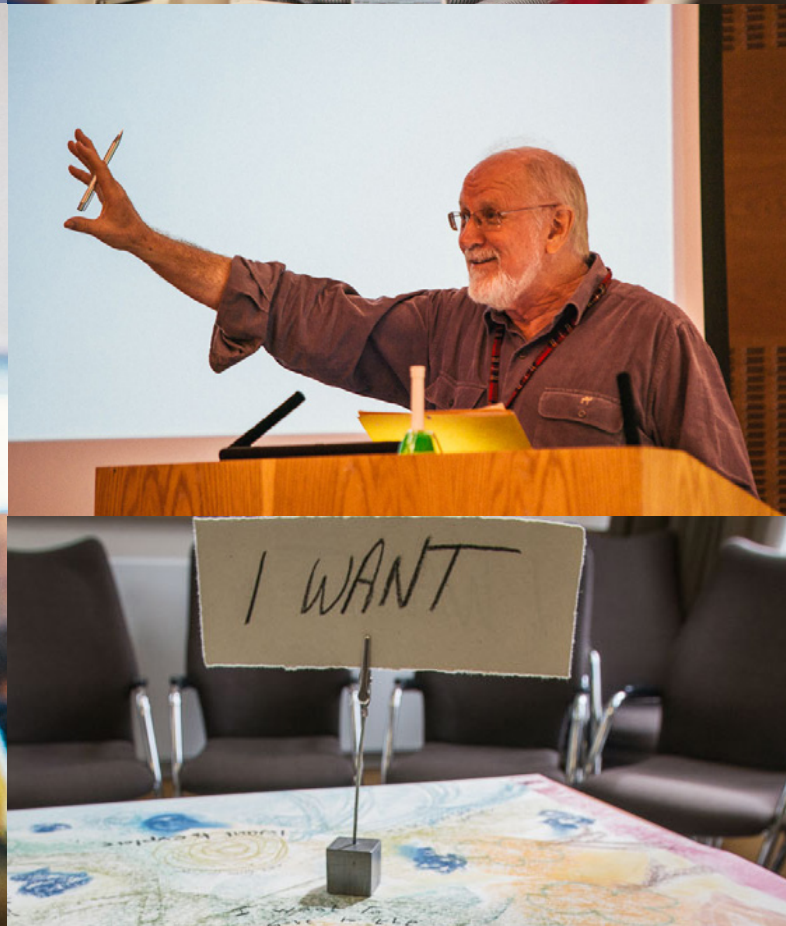
***“Communities do not need mollycoddling
- sometimes they need a jolt into reality!
Bruce Phillips talking about role of artists”***

**“Hearing about Korean
Arts & Culture Education
Service, Government
body employs 5-6000
teaching artists to work
in schools & communities”**

**How is participatory arts practice
evolving to meet the challenges
of the 21st century?**

**“Imagine how my mind was blown when I learned at that same conference
about Yasmin Fedda and the work she does with filmmakers in Syria to
create heart-wrenching and thought-provoking documentaries with
nothing but a mobile phone”**

**“Leonie Bell @CreativeScots we need to be stronger advocating
investing in artists IS investing in society”**





“Post ITAC3 burnout. Nap time,
(which contributes to the self-nourishment I learnt from the conference)
then I will change the world.”

Kung Fu Art

It's Political

this human connection

In a world of Bias and Privilege

Of 'dirty' money dumped

against the bed frame

Of absurd capitalism

Uncertainty

Layers of Loneliness

The Failure of an end point

The dangerous power of
inactivity

Words, words, words

Stop a Moment
be Patience
Really Put Your Ear
To the Grassroots
And Listen
The unexpected
Social change
the Empowerment
of young people
Getting back to the earth
of their own body
Utilize skills

Becoming Architects of
Changes and Activism

An open Reflection of Love and
Transparency, soft-subversion
Being aware of your own
choices

And How art can change the
world

No story is too small.

So What can I do,
That would be radical?

Don't Over intellectualized
Just do it

Pick up a broom - Act

Be the generator of Influence

Turning Tacit into explicit

Focusing on making choices

Small changes Taking action

Flutter Into the Real

Change doesn't have to hurt
To stop the triple D effect
Simply Connect
in practical positive solutions
Creative accountability
Of How to be engaged

A citizen
participating in the arts

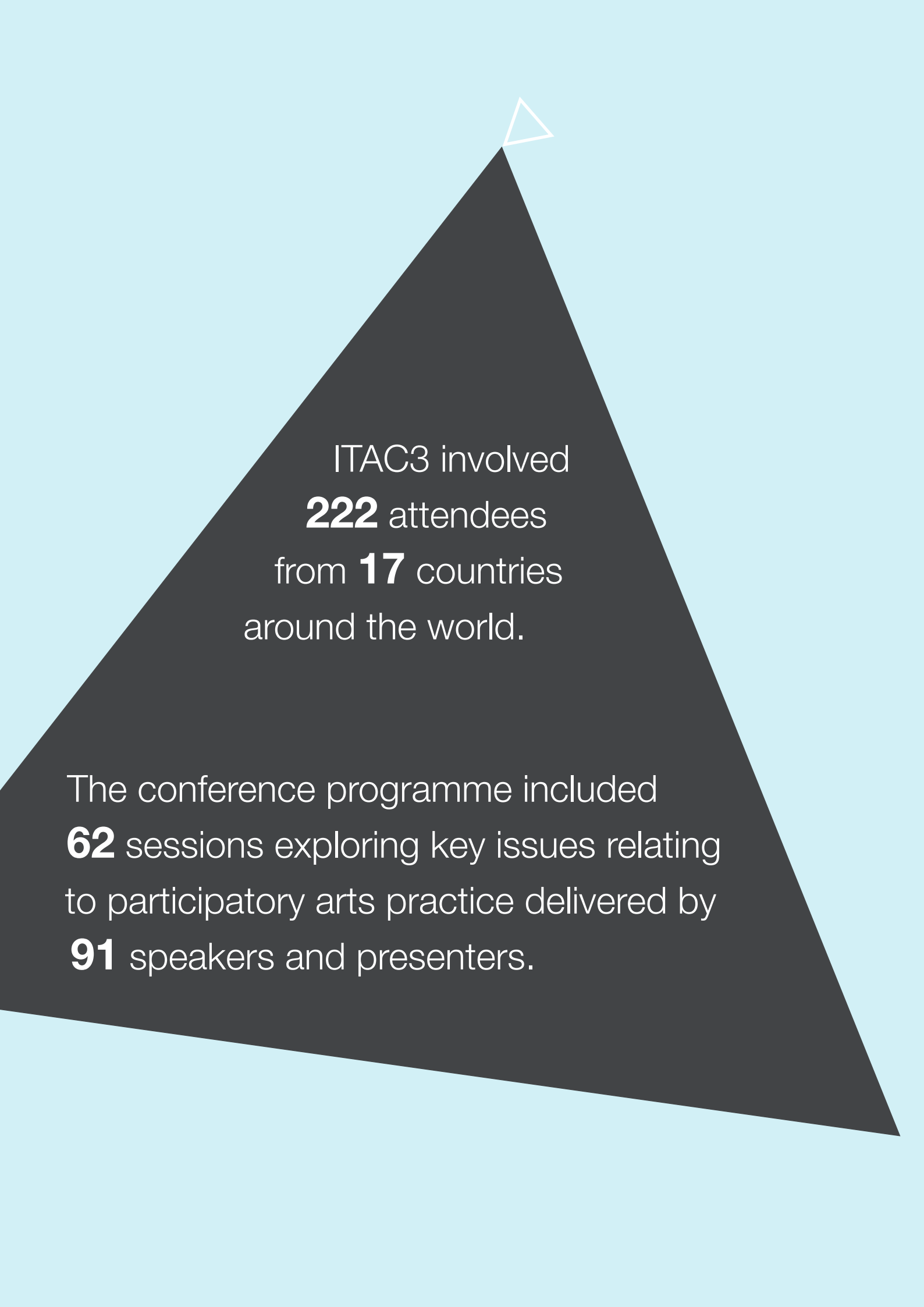
its our Responsibility
to be Wordy, Disrupt, Shock
to Activate a Bed of Empathy
Collaborate with Green money
How to Care and Heal
with Compassion in
Collaboration with Community

So with Courage and Woolly Hats
These Story or (stories)
Disturbing and life affirming
Connect and Initiate Action
With Fear-Less Generosity of
spirit and Guts
Hope Not fear made Explicit
action makes change.

‘You can’t break a twig
When it’s in a bundle’
this Grassroots Broom
A Broom Of Empowerment
Intrinsic with Empathy and
generosity
A Conviction
That can help improve the
world
Searching for Utopia



A found poem by Anita Govan
for ITAC3, Edinburgh 2016
276 words total
226 words from participants in blue
62 words or changes in grey



ITAC3 involved
222 attendees
from **17** countries
around the world.

The conference programme included
62 sessions exploring key issues relating
to participatory arts practice delivered by
91 speakers and presenters.

Stats

 **204 delegates** and **18 hosts/organisers** attended the conference.

Delegates included artists, producers, arts organisations, policy makers, funders and academics.

Delegates came from **17** countries -

Argentina, Australia, Canada, Hong Kong, India, Ireland, Kenya, Malaysia, Netherlands, Norway, Portugal, Singapore, South Korea, Spain, Sweden, United Kingdom, United States.

[NB: A further 3 country representatives were not able to attend due to visa restrictions].

 **50% of the delegates**
were from the host nation UK.

 **42% of delegates**
were practicing artists/teaching artists.

 **31% of delegates**
identified as independent/freelance.

 **12% of delegate places**
were funded/supported including 12 students and 12 bursary places.

5 of the bursary places were offered to UK based artists and the remaining from **Pakistan, Papua New Guinea, Malaysia, Argentina, India, Kenya, South Africa**

[3 of those given international bursaries were subsequently unable to attend due to visa restrictions].

 **117 organisations**
were represented at the conference

The Conference Programme

Structure

ITAC conferences are designed as a blended model; with a call for proposals (similar to an academic conference) and a 'curated' element. The event aims to include a range of strands to reflect different learning styles as well as diverse approaches and practice. Strands for the ITAC3 conference included: keynote provocations; demonstrations of practice from around the world; structured and informal networking opportunities; and collaborative creative activities. Participants also had the opportunity to attend events at the Edinburgh Festivals as part of the conference programme.

The programme for the conference was carefully designed to allow as much space as possible for discussion, networking and development of relationships.

Content Overview

The ITAC3 programme aimed to present the best thinking and practice in participatory arts/teaching artistry informed by theory, research, and projects in the field. It was curated collaboratively by members of the ITAC3 advisory group and included invited speakers, breakout workshops, a film programme, and poster sessions.

The conference programme was guided by the overall theme **Best, Next and Radical Practice in Participatory Arts** with critical reflection and hands-on exploration in response to the conference questions. A number of speakers were invited to present and join panels focusing on the conference themes and questions.



Curated Programme

The curated programme included:

Royston Maldoom

Amica Dall, [Assemble](#)

Patrick Fox, [Heart of Glass](#)

Bruce Phillips, [Te Tuhi](#)

Susanne Burns, [ArtWorks](#)

[Thomas Cabaniss](#), Carnegie Hall, New York

Puneeta Roy, [The Yuva Ekta Foundation](#)

[Yasmin Fedda](#), [Syria's Mobile Phone Film Festival](#)

Thelma Hunte and Theresa Veith, [Entelechy Arts](#)

[Ellie Harrison](#), Radical Renewable Art and Activism Fund

[Caroline Bowditch](#)

Sarah Corbett, [Craftivist Collective](#)

Breakout Programme

In addition to the curated programme the conference committee invited proposals from artists, researchers and organisations that encouraged critical reflection and hands-on exploration in response to the conference theme and questions. The call for proposals drew 119 applications.

From this a selection was made to provide a balanced programme in terms of art-form, area of expertise, geography and type of activity.

The breakout sessions, lasting from 20-90 minutes, took the form of practical workshops, research papers, round table/panel discussions, TED style talks, short films and posters.

The detailed conference programme can be accessed [on the conference website](#).

Delegate Evaluation Snapshot

80% of delegates

'Strongly agreed' or 'Agreed' that *The content of the Conference was appropriate and informative.*

85% of respondents

rated the conference 'Excellent' or 'Good' compared to other conferences of this type that they have attended.

92% of respondents

'Strongly agreed' or 'Agreed' that *The conference was well organised.*

60% of respondents

stated that the conference was *A lot better than expected or better than expected.*

What questions do you have about participatory arts/teaching artistry as a result of ITAC3?

- How can we continue to **raise the profile** of this area of practice that is still viewed as being of less value than artists' solo practice?
- How can we **empower participatory artists** to lead their own profession? How can we **raise the value and visibility** of what we do?
- How can we "professionalise" Teaching Artists? How can we make them feel valued and supported and have a **career trajectory** like everyone else? How do we best train them to **expect the unexpected**?
- How do artists work to fulfil everybody's expectations **without compromising their integrity**? How do artists develop their practice without becoming pigeon-holed?
- How to formally recognise the **profession and practice**.

Frequently cited Personal Highlights were:

- Royston Maldoom
- Caroline Bowditch
- Thelma/The Bed Project/Entelechy Arts
- The Lullaby Project
- Craftivism
- Syrian mobile phone film festival
- 10x10 project
- Throwing bricks (including Watching the lovely funder from Paul Hamlyn throwing bricks)

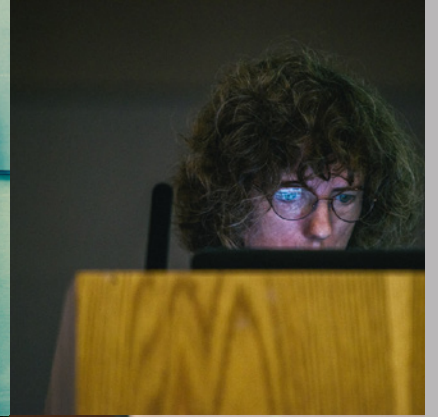
Improvements for Future

Delegates suggested the following improvements for future ITAC conferences:

- More practical/interactive/experiential workshops
- More time for networking
- Make the conference more diverse by better considering the target audience and speakers
- Include an open exchange session
- More grants/bursaries to attend for self-employed
- Better promotion
- Hold the conference in a creative space

Further Comments

- What a joy!
- As a first time attendee, I really enjoyed myself and was thrilled by the Professional Development I was able to accomplish. I left with a fresh set of ideas and new things I want to explore in my Teaching Artistry.
- It was a bit disappointing not to see more freelance artists and makers.
- It was a joy to spend time with such dynamic and inspiring delegates and very refreshing compared with similar conferences as the atmosphere was very open, inclusive and positive.
- ITAC created a friendly and welcoming environment which is greatly appreciated. It was thought-provoking and inspiring to learn about so many different approaches and strategies in participatory arts.
- Could you add an optional few days at the beginning or end to see some local programs in action and learn in more depth about some of their work?
- I am very happy for my nourishing ITAC3 days. I feel that ITAC is gathering a generous and powerful community to better the world. Keep on going!





Conference Presenters:

Individuals

Dr. Ailbhe Murphy	Deborah Nicolson	Leo Antolini	Ruth Howard
Ajay Kapur	Ellie Harrison	Leonie Bell	Sally Hobson
Alessandra Barrett	Eric Booth	Lindsey Buller Maliekel	Samson Kei Shun Wong
Alison Stirling	Ez Eldin Deng	Dr. Lois Veenhoven Guderian	Sandra Gattenhof
Alyson Evans	Fiona Dalgetty	Lou Brodie	Sarah Corbett
Amica Dall	Gail Macleod	Lydia Laitung	Sarah Yearsley
Anita Govan	Geskeva Komba	Mads Buer	Sean Gregory
Anna Cutler	Glenna Avila	Maria Gil	Seonmi Kang
Anne Gallacher	Greg Sinclair	Marit Ulvund	Simon Sharkey
Ashley Eichbauer Newman	Hans Clausen	Martin O'Connor	Simon Spain
Avril Huddy	Ivar Frounberg	Martin O'Neill	Sofia Cabrita
Beth Hettrick Berry	Jan Buley	Matt Baker	Sorcha Carey
Blanca Vivancos	Jean E. Taylor	Maziar Raein	Stella Duffy
Brad Haseman	Jeff Mather	Dr. Nancy J. Uscher	Steve Hollingsworth
Bridgette Van Leuven	Jenni Parkinson	Natalie Taylor	Susanne Burns
Bruce Phillips	Jessica Singer	Ned Glasier	Suyeon Lim
Carmel Ashberry-Sharp	Joan Parr	Neil Mulholland	Thelma Hunte
Caroline Bowditch	Jo Plimmer	Orla Kenny	Theresa Veith
Caroline Mitchell	Jose Velez	Patrick Fox	Thomas Cabaniss
Cerin Richardson	Judith McLean	Puneeta Roy	Victoria Ryle
Charles Robb	Kamina Walton	Rachel Blanche	Virginia Radcliffe
Chris Kelly	Kate Wimpres	Rebecca Hunter	Yasmin Fedda
Chrissie Ruckley	Katharine Wheeler	Régis Cochefert	Zikri Rahman
Courtney J. Boddie	Katie Anderson	Rhian Hutchings	
Dan Brown	Kjell Tore Innervik	Roxane Permar	
Daniel Dunlop	Lee Ivett	Royston Maldoom	

Organisations:

All that we are	Kids Own Publishing Partnership
Art for All	Korea Arts and Culture Education Services (Kaces)
ArtWorks	Licketyspit Specialist Early Years Theatre Company
ArtWorks Cymru	Light Shed Pictures
ArtWorks Scotland	Lincoln Centre Education
Assemble	Luminate
Baxendale	National Theatre of Scotland
Buku Jalaan	The New Victory Theatre
California Institute of the Arts Community Arts Partnership	North Edinburgh Arts
Carnegie Hall New York	The Norwegian Academy of the Arts
cohealth Arts Generator	Pavilion Dance South West
Craftivist Collective	Queensland University of Technology
CREATE	Radical Renewable Art and Activism Fund
Creativity In Care Community Interest Company	Seanse
Edinburgh International Festival	The Song Room
Edinburgh Sculpture Workshop	Soundcastle
engage	The Stove
engage Scotland	Sydney Opera House
Entelechy Arts	Syrian Mobile Phone Film Festival
Fèis Rois	Tate
Festival and King's Theatres Edinburgh	Tayside Healthcare Arts Trust
Firefly Arts	Te Tuhi
Fundação Calouste Gulbenkian	The University of Aberdeen
Fun Palaces	University of Nevada, Las Vegas
Generation ART	University of the Highlands and Islands
GEAR Productions	University of Washington
Heart of Glass	University of Wisconsin-Superior
Imaginate	Wisconsin Music Educators Association
Janice Parker Projects	Young Chicago Authors
Jumblies Theatre	Youth arts hub
Kadenze	The Yuva Ekta Foundation

Don't Come To Me With the Entire Truth, by Olav H. Hauge

Don't come to me with the entire truth.
Don't bring me the ocean if I feel thirsty,
nor heaven if I ask for light;
but bring a hint, some dew, a particle,
as birds carry only drops away from water,
and the wind a grain of salt.

(The Winged Energy of Delight, Selected Translations by Robert Bly)

“Do not come to me with the entire truth... There is no single truth about what art is or what art can do or what a good practice is.

But ITAC 3 has given us many good examples and three wonderful days! Take this experience with you home, and let it inspire your life and work.”

Marit Ulvund at the closing session of ITAC3

ITAC3 PARTNERS

CREATIVE SCOTLAND

PAUL HAMLYN FOUNDATION

ARTWORKS ALLIANCE

ERIC BOOTH

MARIT ULVUND, SEANSE NORWAY

BRAD HASEMAN AND JUDITH MCLEAN,

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 ITAC1

ITAC2 CONFERENCE HOSTS

ITAC3 EVENT MANAGER



EDINBURGH
3-5 AUGUST 2016

ITAC3.COM



ALBA | CHRUTHACHAIL

