

ITAC7 CONFERENCE PROGRAMME DAY 1 - 5 SEPTEMBER 2024

| | | | | | | DATE TO SEPTEMBER 2024 | | | | | |
|------|--|---|--|---|--------------------------------------|---------------------------------------|--|--|---|--|---|
| 0am | REGISTRATION OPENS | | | | | | | | | | Level 4 Atrium, B201 |
| | Arrival Tea & Coffee | | | | | | | | | | |
| 1 | Pop Up Office of Kindness, Jean E. Taylor & Zoey Peacock-Jones, USA - open for scheduled hours throughout the conference | | | | | | | | | | Level 4 Atrium, B201 |
| | The Squiggla Making Space, Chartwell 1 | Trust New Zealand - available all day | | | | | | | | | Level 4 Atrium, B201 |
| | Quiet Room/Low Sensory Break Space, | . ITAC Global Working Group on Accessi | bility - available all day | | | | | | | | Room 201-215 |
| | | | | Latū & Taniela Petelo - all-day worksho | n | | | | | | Room 201-477 |
| | PŌWHIRI, Wikuki Kingi & Micheal Steed | | acists bonn Natana, Erean Canns, Tevita | react & runnella receio un day worksho | | | | | | | Waipapa Marae - Whare nui |
| | Morning Tea | uman, Ngati Whatua Orakei | | | | | | | | | Waipapa Marae - Whare kai |
| | Please proceed to main Lecture Theatre | 201 202 | | | | | | | | | waipapa waiae - wilaie kai |
| | PLENARY SESSION | 201-393 | | | | | | | | | Room 201-393 |
| | | 6 5 7 44 1 9 45 1 1 15 5 1 | | | | | | | | | KUUIII 201-595 |
| | Welcome and Proceedings, Peter O'Cor The ITAC Story, Madeleine McGirk, ITAC | , | | | | | | | | | |
| 30am | CONCURRENT SESSIONS 1.1 | | | | | | | | | | |
| | 201-440 (Lecture Theatre) | 201-334 (Seminar room) | 201-326 (Seminar room) | 201-122 (Arts Studio) | 201-120 (Shared Studio) | 201-465 (Visual Arts Lab) | 201-365 (Learning Space) | 201-130 (Dance Studio) | 201-132 (Dance Studio) | Fale Pasifika | Waipapa Marae - Whare Nui |
| - | The Field of Teaching Artistry: We Are | | Turning the Tide: Exploring the Ocean | . , , | Laulima: Uniting in Partnership to | Pop Up of Dreams and Imagination. | , ,, | , , | Navigating the arts, ecology science | | Interweaving creative critical ser |
| | | through Post Consumer Papers. Jenny | of Pacific Knowledges from Within. | | Create Sensory Experiences for Young | | a multi-sensory approach in | community: Bollywood dancing and | | Heritage Journey In Aotearoa. Molima | • |
| | | Dale Stables, Jenny Dale Designs, | Jacki Kauli & Verena Thomas, Papua | of teaching artistry with Penelope as | , , | Socially Engaged Practitioners, UK & | | drama as a culturally rich practice for | | Molly Pihigia QSM & Lagi-Maama | examination of falanoa as an |
| | - | Canada | New Guinea and Australia | a guide. Zoe Hogan & Prof Emerita | Rosengren, Maui Arts & Cultural | Singapore | in museums and education. Marleen | intercultural understanding. Rachael | and in education. Mark Harvey, | Wony i migia Qow & Eagi Waama | integenerational arts-based rese |
| | | Cariada | New Guillea and Australia | Robyn Ewing, University of Sydney - | | Singapore | | • | • | Maintaining and Preserving Kiribati | method. Dagmar Dyck, Universit |
| | | | | , , , , , | Centre, USA | | Hartjes, Auckland Art Gallery, NZ & | Jacobs, Western Sydney University, | University of Auckland, NZ | ž ž | • , , |
| | | | | CREATE Centre, Australia | | | The Netherlands | Australia | | | Auckland, NZ |
| | | | | | | | | | | Louisa Humphry MNZM & Lagi-Maama | |
|)pm | Lunch | | | | | | | | | | Level 4 Atrium, B201 |
| | CONCURRENT SESSIONS 1.2 | | | | | | | | | | , , |
| | | 201-334 (Seminar room) | 201-326 (Seminar room) | 201-465 (Visual Arts Lab) | 201-120 (Shared Studio) | 201-317 (Seminar room) | 201-311 (Seminar room) | 201-130 (Dance Studio) | 201-132 (Dance Studio) | Fale Pasifika | Waipapa Marae - Whare Nui |
| - | So What Do You Actually Do? How to | , | A different way to listen: the | From Imaginal Cell to Cultural | Creative Therapy Tools for Calm | A different learning environment for | , , | Walking Upstream: Headphone- | Embodying ecologies. Elise Sterback, | | Cloaked in our love: Aboriginal a |
| | Communicate With Power and Impact | ŭ | musician-in-residence as researcher. | Metamorphosis: Experiential | • • | cultural education. Ronald Kox, LKCA | Prevention of Alcohol Consumption in | • • • | | and performance arts: An ancient | Māori cloak making as a site for |
| | About the Work of Teaching Artistry. | | Chi Lui Flora Wong, Griffith University, | - | Tuia Creative Therapies, NZ | (Netherlands Centre of Expertise for | Youth. Inés Sanguinetti, Crear Vale La | | | Tongan musical instrument and | justice and community |
| | • , | Commons Calgary, Canada | Australia | International Partnerships for Global | ruia creative merapies, 142 | Cultural Education and Amateur Arts), | ŭ , | of Auckland. & Becca Wood, Unitec. | | <u> </u> | transformation. Hinekura |
| | ITICIA TUTISCAII, OSA | Commons Calgary, Canada | Australia | Change. Patricia Cruz. | | Netherlands | rena, Argentina y Latin America | N7 | | 5 5 | Smith, Unitec - Nga Wai A Te Tui |
| | | | | 0 / | | Netherlands | | INZ | | 0, , ,, | , |
| | | | | Transcontinental Educator Artist | | | | | | | And Indigenous Research Centre |
| | | | | Collective For Humanity; & Carrie | | | | | | (NECTA) | |
| | A.G | | | Ziegler, Earth Art | | | | | | | 1. 14.41 |
| | Afternoon Tea | | | | | | | | | | Level 4 Atrium, B201 |
| | CONCURRENT SESSIONS 1.3 | 201 224 (5 | 201 226 (5 | 201 122 (Arts Chirdin) | 201 120 (Charad Chadia) | 201 217 (5 | 201 211 (6 | 201 120 (Dance Chirdia) | 201 122 (Dance Chindin) | Fala Danifilia | Mainene Manne Milene Nivi |
| - | | 201-334 (Seminar room) | 201-326 (Seminar room) | 201-122 (Arts Studio) | 201-120 (Shared Studio) | 201-317 (Seminar room) | 201-311 (Seminar room) | 201-130 (Dance Studio) | 201-132 (Dance Studio) | Fale Pasifika | Waipapa Marae - Whare Nui |
| | , , | (continued) | Leveraging the Artistic Creative | MY CHILDHOOD - An Interactive Echo | | Place-based and People-centred: | (continued) | Advancing transcultural competence | , | J. J | (continued) |
| | | Different Worlds Together. Karen | Process for a Better World. Brian | Theatre Workshop - and Arts-based | Exploring the Potential of Drama | social impact frameworks to talk | Transformative Art: Theatre for the | through inclusive arts. Nicholas Rowe, | | · . | Cloaked in our love: Aboriginal |
| | creative visual thinking. Sue Gardiner, | | Kaufman, University Of Maryland | Research Project. Marit Ulvund, | Education. Moema Gregorzewski, | about arts, culture and creativity. | Prevention of Alcohol Consumption in | The state of the s | University of Auckland, NZ | Western Highlands, Papua New | Māori cloak making as a site fo |
| | Chartwell Trust, NZ | Buckahsa, & Jenny Dale Stables, Arts | Baltimore County, USA | SEANSE Art Center, Norway | University of Auckland, NZ | Sandra Gattenhof, Queensland | Youth. Inés Sanguinetti, Crear Vale La | | | Guinea. Michael A. Mel, Mekeo, Papua | justice and community |
| | | Commons Calgary, Canada | | | | University of Technology, Australia | Pena, Argentina y Latin America | | | New Guinea | transformation. Hinekura Smith |
| | | | | | | | | | | | Unitec - Nga Wai A Te Tui Maori |
| | | | | | | | | | | | |
| | | | | | | | | | | Relationship in Moana - Stories from | Indigenous Research Centre, NZ |
| | | | | | | | | | | Relationship in Moana - Stories from Fiji. Simione Sevudredre, Fiji | Indigenous Research Centre, NZ |
| | WELCOME RECEPTION | | | | | | | | | Fiji. Simione Sevudredre, Fiji | Indigenous Research Centre, NZ Level 4 Atrium. B201 |



ITAC7 CONFERENCE PROGRAMME DAY 2 - 6 SEPTEMBER 2024

| | | | | | DAY 2 - 6 SEPTEMBER 2024 | | | | | | |
|---|--|--|--|--|---|--|--|---|---|--|--|
| m Arrival Tea & Coffee | | | | | | | | | | Level 4 Atrium, B201 | |
| | · · · · · · · · · · · · · · · · · · · | for scheduled hours throughout the confe | erence | | | | | | | Level 4 Atrium, B201 | |
| | ell Trust New Zealand - available all day | | | | | | | | | Level 4 Atrium, B201 | |
| | ce, ITAC Global Working Group on Acces | | | | | | | | | Room 201-215 | |
| | ning Art-Making as a Collective Pursuit, | , Artists Donn Ratana, Ercan Cairns, Tevita | a Latú & Taniela Petelo <i>- all-day worksho</i> | ор | | | | | | Room 201-477 | |
| n PLENARY SESSION | | | | | | | | | | Room 201-393 | |
| | n Liu, The Tianjin Juilliard School, China | | | | | | | | | | |
| | Panel Discussion: What's To Be Done?, facilitated by Selina Tusitala Marsh & Peter O'Connor, CAST Co-Directors, University of Auckland | | | | | | | | | | |
| n Depart for excursions: | | | | | | | | | | | |
| - Please proceed to the bus stop for Toi Ora visit, or | | | | | | | | | | | |
| - Gather at Level 4 Atrium for a group | - Gather at Level 4 Atrium for a group walk to Auckland Art Gallery | | | | | | | | | | |
| m CONCURRENT SESSIONS 2.1 | | | | | | | | | | | |
| 201-440 (Lecture Theatre) | 201-334 (Seminar room) | 201-122 (Arts Studio) | Toi Ora Live Arts Trust (Excursion) | Auckland Art Gallery (Excursion) | 201-341 (Seminar room) | 201-132 (Dance Studio) | Ngā Tauira Marae | Fale Pasifika | 201-465 (Visual Arts Lab) | 201-365 (Learning Space) | |
| Crime and Investigation | Empowering Youth Voices through | A Pathway to your own agency as a | A Journey to Toi Ora: Fostering | - Curator Tours | Reflecting Shakespeare: A successful | Crossing the river of hope: | Kia Rere te Mauri o Tai Orooro Tai | Maori Principles of Ako and tuakana | - Revealing identity networks through | What's your next move?: Mobilising | |
| Drama/Theatre in Education | Storytelling. Karen Youngberg, Arts | creative artist. | Mental Health through Creativity | - Hands-on harakeke paper-making | model for building community and | interdisciplinary approaches to | | teina as the backbone of an | fabric bricolage. Jayne Jackson, | creativity with BeWeDō. Mark | |
| Programme develops children's core | | Devising with Massive and how you | | workshop by artist from the exhibition | • , | reciprocity, dialogue and connection. | | orchestral program in New Zealand. | | Bradford, Whitecliffe College, NZ | |
| competencies as well as science | Chagnon, Cree8, Canada | create theatre using your own | https://toiora.org.nz/ | - Te Ara Minhinnick | populations. Erika Phillips & James | | Priya Gain, University of Auckland; and | | Sarah Probine, AUT, NZ | , | |
| exploration and literary skills. William | | personal stories, ideas and | | - Visual literacy crash course, Marleen | | of Auckland, NZ | Wiremu Sarich, Kelly Kahukiwa, | Whangarei - Toi Akorangi, NZ | , , | | |
| Yip, Ximalaya Children, China | | perspectives. Massive Theatre | | Hartjes | | | Horomona Horo, Selena Bercic, Kylie | 5 | | | |
| | | Company, NZ | | · | | | Simeon, Joanne Murray, Trevania | | | | |
| | | • " | | | | | Walbaekken, & Rapua Timoti, | | | | |
| | | | | | | | Aotearoa NZ | | | | |
| | | | | | | | | | | | |
| om Lunch | | | | | | | | | | Level 4 Atrium, B201 | |
| m CONCURRENT SESSIONS 2.2 | | | | | | | | | | | |
| 201-440 (Lecture Theatre) | 201-334 (Seminar room) | 201-122 (Arts Studio) | 201-326 (Seminar room) | Auckland Art Gallery (Excursion) | 201-341 (Seminar room) | 201-132 (Dance Studio) | Ngā Tauira Marae | | 201-465 (Visual Arts Lab) | Whitecliffe Open Studio | |
| Mentoring: Exchange and Synergy. | Not All Backpacks Carry the Same | (continued) | Approaching human-nature | - Hands-on harakeke paper-making | Meeting Children and Young Adults | The relationship between multi- | (continued) | | Tāwhirimātea hits the West Coast : | "Farms of Experience" – Teaching | |
| | | | | | | | | | | | |
| Cheng Hung Tan, Singapore and RMIT | Weight. Fatiha Kheddaoui, USA & | A Pathway to your own agency as a | | | | • | Kia Rere te Mauri o Tai Orooro Tai | | Creative learning and story-telling | | |
| Cheng Hung Tan, Singapore and RMIT University Australia | | A Pathway to your own agency as a creative artist. | connections with role revearsal and | workshop by artist from the exhibition | on the Autism Spectrum via | modality and cultural safety in the | Kia Rere te Mauri o Tai Orooro Tai Auaha: A day of creativity, play, art- | | Creative learning and story-telling approaches in Visual Arts teaching. | human creativity in an age of | |
| Cheng Hung Tan, Singapore and RMIT University Australia | Weight. Fatiha Kheddaoui, USA & France | creative artist. | connections with role revearsal and improvisation - workshop about | workshop by artist from the exhibition - Te Ara Minhinnick | on the Autism Spectrum via Shakespeare-based Drama Games. | • | Auaha: A day of creativity, play, art- | | approaches in Visual Arts teaching. | human creativity in an age of machine learning. Rob Mills, | |
| | | creative artist. Devising with Massive and how you | connections with role revearsal and improvisation - workshop about human-nature relationship(s). Anna- | workshop by artist from the exhibition - Te Ara Minhinnick - Visual literacy crash course, Marleer | on the Autism Spectrum via Shakespeare-based Drama Games. | modality and cultural safety in the dance classrooms of Aotearoa. Kisha | Auaha: A day of creativity, play, art- making, and music on the Marae. | | approaches in Visual Arts teaching. Megan Carter, Corban Estate Arts | human creativity in an age of | |
| | | creative artist. Devising with Massive and how you create theatre using your own | connections with role revearsal and improvisation - workshop about | workshop by artist from the exhibition - Te Ara Minhinnick | on the Autism Spectrum via Shakespeare-based Drama Games. I Jirye Lee, Independent Artist- Researcher / Baekseok Arts University, | modality and cultural safety in the dance classrooms of Aotearoa. Kisha | Auaha: A day of creativity, play, art- making, and music on the Marae. Priya Gain, University of Auckland; and | | approaches in Visual Arts teaching. | human creativity in an age of machine learning. Rob Mills, | |
| | | creative artist. Devising with Massive and how you create theatre using your own personal stories, ideas and | connections with role revearsal and improvisation - workshop about human-nature relationship(s). Anna- Mari Laulumaa & Riikka Niemelä, | workshop by artist from the exhibition - Te Ara Minhinnick - Visual literacy crash course, Marleer | on the Autism Spectrum via Shakespeare-based Drama Games. Dirye Lee, Independent Artist- | modality and cultural safety in the dance classrooms of Aotearoa. Kisha | Auaha: A day of creativity, play, art- making, and music on the Marae. Priya Gain, University of Auckland; and Wiremu Sarich, Kelly Kahukiwa, | | approaches in Visual Arts teaching. Megan Carter, Corban Estate Arts | human creativity in an age of machine learning. Rob Mills, | |
| | | creative artist. Devising with Massive and how you create theatre using your own personal stories, ideas and perspectives. Massive Theatre | connections with role revearsal and improvisation - workshop about human-nature relationship(s). Anna- Mari Laulumaa & Riikka Niemelä, | workshop by artist from the exhibition - Te Ara Minhinnick - Visual literacy crash course, Marleer | on the Autism Spectrum via Shakespeare-based Drama Games. I Jirye Lee, Independent Artist- Researcher / Baekseok Arts University, | modality and cultural safety in the dance classrooms of Aotearoa. Kisha | Auaha: A day of creativity, play, art- making, and music on the Marae. Priya Gain, University of Auckland; and Wiremu Sarich, Kelly Kahukiwa, Horomona Horo, Selena Bercic, & Kylie | | approaches in Visual Arts teaching. Megan Carter, Corban Estate Arts | human creativity in an age of machine learning. Rob Mills, | |
| | | creative artist. Devising with Massive and how you create theatre using your own personal stories, ideas and | connections with role revearsal and improvisation - workshop about human-nature relationship(s). Anna- Mari Laulumaa & Riikka Niemelä, | workshop by artist from the exhibition - Te Ara Minhinnick - Visual literacy crash course, Marleer | on the Autism Spectrum via Shakespeare-based Drama Games. I Jirye Lee, Independent Artist- Researcher / Baekseok Arts University, | modality and cultural safety in the dance classrooms of Aotearoa. Kisha | Auaha: A day of creativity, play, art- making, and music on the Marae. Priya Gain, University of Auckland; and Wiremu Sarich, Kelly Kahukiwa, Horomona Horo, Selena Bercic, & Kylie Simeon, Joanne Murray, Trevania | | approaches in Visual Arts teaching. Megan Carter, Corban Estate Arts | human creativity in an age of machine learning. Rob Mills, | |
| | | creative artist. Devising with Massive and how you create theatre using your own personal stories, ideas and perspectives. Massive Theatre | connections with role revearsal and improvisation - workshop about human-nature relationship(s). Anna- Mari Laulumaa & Riikka Niemelä, | workshop by artist from the exhibition - Te Ara Minhinnick - Visual literacy crash course, Marleer | on the Autism Spectrum via Shakespeare-based Drama Games. I Jirye Lee, Independent Artist- Researcher / Baekseok Arts University, | modality and cultural safety in the dance classrooms of Aotearoa. Kisha | Auaha: A day of creativity, play, art- making, and music on the Marae. Priya Gain, University of Auckland; and Wiremu Sarich, Kelly Kahukiwa, Horomona Horo, Selena Bercic, & Kylie Simeon, Joanne Murray, Trevania Walbaekken, & Rapua Timoti, | | approaches in Visual Arts teaching. Megan Carter, Corban Estate Arts | human creativity in an age of machine learning. Rob Mills, | |
| | | creative artist. Devising with Massive and how you create theatre using your own personal stories, ideas and perspectives. Massive Theatre | connections with role revearsal and improvisation - workshop about human-nature relationship(s). Anna- Mari Laulumaa & Riikka Niemelä, | workshop by artist from the exhibition - Te Ara Minhinnick - Visual literacy crash course, Marleer | on the Autism Spectrum via Shakespeare-based Drama Games. I Jirye Lee, Independent Artist- Researcher / Baekseok Arts University, | modality and cultural safety in the dance classrooms of Aotearoa. Kisha | Auaha: A day of creativity, play, art- making, and music on the Marae. Priya Gain, University of Auckland; and Wiremu Sarich, Kelly Kahukiwa, Horomona Horo, Selena Bercic, & Kylie Simeon, Joanne Murray, Trevania | | approaches in Visual Arts teaching. Megan Carter, Corban Estate Arts | human creativity in an age of machine learning. Rob Mills, | |
| | | creative artist. Devising with Massive and how you create theatre using your own personal stories, ideas and perspectives. Massive Theatre | connections with role revearsal and improvisation - workshop about human-nature relationship(s). Anna- Mari Laulumaa & Riikka Niemelä, | workshop by artist from the exhibition - Te Ara Minhinnick - Visual literacy crash course, Marleer | on the Autism Spectrum via Shakespeare-based Drama Games. I Jirye Lee, Independent Artist- Researcher / Baekseok Arts University, | modality and cultural safety in the dance classrooms of Aotearoa. Kisha | Auaha: A day of creativity, play, art- making, and music on the Marae. Priya Gain, University of Auckland; and Wiremu Sarich, Kelly Kahukiwa, Horomona Horo, Selena Bercic, & Kylie Simeon, Joanne Murray, Trevania Walbaekken, & Rapua Timoti, | | approaches in Visual Arts teaching. Megan Carter, Corban Estate Arts | human creativity in an age of machine learning. Rob Mills, | |
| University Australia | | creative artist. Devising with Massive and how you create theatre using your own personal stories, ideas and perspectives. Massive Theatre | connections with role revearsal and improvisation - workshop about human-nature relationship(s). Anna- Mari Laulumaa & Riikka Niemelä, | workshop by artist from the exhibition - Te Ara Minhinnick - Visual literacy crash course, Marleer | on the Autism Spectrum via Shakespeare-based Drama Games. I Jirye Lee, Independent Artist- Researcher / Baekseok Arts University, | modality and cultural safety in the dance classrooms of Aotearoa. Kisha | Auaha: A day of creativity, play, art- making, and music on the Marae. Priya Gain, University of Auckland; and Wiremu Sarich, Kelly Kahukiwa, Horomona Horo, Selena Bercic, & Kylie Simeon, Joanne Murray, Trevania Walbaekken, & Rapua Timoti, | | approaches in Visual Arts teaching. Megan Carter, Corban Estate Arts | human creativity in an age of machine learning. Rob Mills, Whitecliffe College, NZ | |
| University Australia Afternoon Tea | | creative artist. Devising with Massive and how you create theatre using your own personal stories, ideas and perspectives. Massive Theatre | connections with role revearsal and improvisation - workshop about human-nature relationship(s). Anna- Mari Laulumaa & Riikka Niemelä, | workshop by artist from the exhibition - Te Ara Minhinnick - Visual literacy crash course, Marleer | on the Autism Spectrum via Shakespeare-based Drama Games. I Jirye Lee, Independent Artist- Researcher / Baekseok Arts University, | modality and cultural safety in the dance classrooms of Aotearoa. Kisha | Auaha: A day of creativity, play, art- making, and music on the Marae. Priya Gain, University of Auckland; and Wiremu Sarich, Kelly Kahukiwa, Horomona Horo, Selena Bercic, & Kylie Simeon, Joanne Murray, Trevania Walbaekken, & Rapua Timoti, | | approaches in Visual Arts teaching. Megan Carter, Corban Estate Arts | human creativity in an age of machine learning. Rob Mills, Whitecliffe College, NZ | |
| university Australia Afternoon Tea CONCURRENT SESSIONS 2.3 | France 201-334 (Seminar room) | creative artist. Devising with Massive and how you create theatre using your own personal stories, ideas and perspectives. Massive Theatre Company, NZ | connections with role revearsal and improvisation - workshop about human-nature relationship(s). Anna-Mari Laulumaa & Riikka Niemelä, Finland | workshop by artist from the exhibition - Te Ara Minhinnick - Visual literacy crash course, Marleet Hartjes | n on the Autism Spectrum via Shakespeare-based Drama Games. I Jirye Lee, Independent Artist- Researcher / Baekseok Arts University, USA & South Korea | modality and cultural safety in the dance classrooms of Aotearoa. Kisha September, New Zealand | Auaha: A day of creativity, play, art- making, and music on the Marae. Priya Gain, University of Auckland; and Wiremu Sarich, Kelly Kahukiwa, Horomona Horo, Selena Bercic, & Kylie Simeon, Joanne Murray, Trevania Walbaekken, & Rapua Timoti, Aotearoa NZ | | approaches in Visual Arts teaching. Megan Carter, Corban Estate Arts Centre, NZ | human creativity in an age of machine learning. Rob Mills, Whitecliffe College, NZ Level 4 Atrium, B201 | |
| m Afternoon Tea m CONCURRENT SESSIONS 2.3 201-440 (Lecture Theatre) Take the space: An audio journey of | 201-334 (Seminar room) (continued) | creative artist. Devising with Massive and how you create theatre using your own personal stories, ideas and perspectives. Massive Theatre Company, NZ | connections with role revearsal and improvisation - workshop about human-nature relationship(s). Anna-Mari Laulumaa & Riikka Niemelä, Finland 201-326 (Seminar room) (continued) | workshop by artist from the exhibition - Te Ara Minhinnick - Visual literacy crash course, Marleen Hartjes 201-342 (Seminar room) Attending Theatre: The Legacies for | n on the Autism Spectrum via Shakespeare-based Drama Games. n Jirye Lee, Independent Artist- Researcher / Baekseok Arts University, USA & South Korea 201-341 (Seminar room) Artivism - Arts + Activism = Positive | modality and cultural safety in the dance classrooms of Aotearoa. Kisha September, New Zealand 201-132 (Dance Studio) | Auaha: A day of creativity, play, art-making, and music on the Marae. Priya Gain, University of Auckland; and Wiremu Sarich, Kelly Kahukiwa, Horomona Horo, Selena Bercic, & Kylie Simeon, Joanne Murray, Trevania Walbaekken, & Rapua Timoti, Aotearoa NZ Ngā Tauira Marae (continued) | 201-120 (Shared Studio) | approaches in Visual Arts teaching. Megan Carter, Corban Estate Arts Centre, NZ 201-465 (Visual Arts Lab) | human creativity in an age of machine learning. Rob Mills, Whitecliffe College, NZ Level 4 Atrium, B201 Whitecliffe Open Studio | |
| m Afternoon Tea n CONCURRENT SESSIONS 2.3 201-440 (Lecture Theatre) | 201-334 (Seminar room) (continued) s Not All Backpacks Carry the Same | creative artist. Devising with Massive and how you create theatre using your own personal stories, ideas and perspectives. Massive Theatre Company, NZ 201-122 (Arts Studio) (continued) | connections with role revearsal and improvisation - workshop about human-nature relationship(s). Anna-Mari Laulumaa & Riikka Niemelä, Finland 201-326 (Seminar room) (continued) | workshop by artist from the exhibition - Te Ara Minhinnick - Visual literacy crash course, Marleen Hartjes 201-342 (Seminar room) Attending Theatre: The Legacies for | n on the Autism Spectrum via Shakespeare-based Drama Games. In Jirye Lee, Independent Artist- Researcher / Baekseok Arts University, USA & South Korea 201-341 (Seminar room) Artivism - Arts + Activism = Positive Social Change. Eona Craig, Articulate | modality and cultural safety in the dance classrooms of Aotearoa. Kisha September, New Zealand 201-132 (Dance Studio) Embodied Practices of Tension. | Auaha: A day of creativity, play, art- making, and music on the Marae. Priya Gain, University of Auckland; and Wiremu Sarich, Kelly Kahukiwa, Horomona Horo, Selena Bercic, & Kylie Simeon, Joanne Murray, Trevania Walbaekken, & Rapua Timoti, Aotearoa NZ Ngā Tauira Marae (continued) Kia Rere te Mauri o Tai Orooro Tai | 201-120 (Shared Studio) Traditional North American | approaches in Visual Arts teaching. Megan Carter, Corban Estate Arts Centre, NZ 201-465 (Visual Arts Lab) (continued) Tāwhirimātea hits the West Coast: | human creativity in an age of machine learning. Rob Mills, Whitecliffe College, NZ Level 4 Atrium, B201 Whitecliffe Open Studio (continued) | |
| m Afternoon Tea m CONCURRENT SESSIONS 2.3 201-440 (Lecture Theatre) Take the space: An audio journey of reclamation. How Home Ground uses | 201-334 (Seminar room) (continued) ss Not All Backpacks Carry the Same Meight. Fatiha Kheddaoui, USA & | creative artist. Devising with Massive and how you create theatre using your own personal stories, ideas and perspectives. Massive Theatre Company, NZ 201-122 (Arts Studio) (continued) A Pathway to your own agency as a | connections with role revearsal and improvisation - workshop about human-nature relationship(s). Anna-Mari Laulumaa & Riikka Niemelä, Finland 201-326 (Seminar room) (continued) Approaching human-nature connections with role revearsal and | workshop by artist from the exhibition - Te Ara Minhinnick - Visual literacy crash course, Marleen Hartjes 201-342 (Seminar room) Attending Theatre: The Legacies for Young People. Thomas De Angelis & | n on the Autism Spectrum via Shakespeare-based Drama Games. In Jirye Lee, Independent Artist- Researcher / Baekseok Arts University, USA & South Korea 201-341 (Seminar room) Artivism - Arts + Activism = Positive Social Change. Eona Craig, Articulate | modality and cultural safety in the dance classrooms of Aotearoa. Kisha September, New Zealand 201-132 (Dance Studio) Embodied Practices of Tension. Joanna Cook, University of Auckland, | Auaha: A day of creativity, play, art- making, and music on the Marae. Priya Gain, University of Auckland; and Wiremu Sarich, Kelly Kahukiwa, Horomona Horo, Selena Bercic, & Kylie Simeon, Joanne Murray, Trevania Walbaekken, & Rapua Timoti, Aotearoa NZ Ngā Tauira Marae (continued) Kia Rere te Mauri o Tai Orooro Tai Auaha: A day of creativity, play, art- | 201-120 (Shared Studio) Traditional North American Indigenous Drumming, Songs and | approaches in Visual Arts teaching. Megan Carter, Corban Estate Arts Centre, NZ 201-465 (Visual Arts Lab) (continued) Tāwhirimātea hits the West Coast: | human creativity in an age of machine learning. Rob Mills, Whitecliffe College, NZ Level 4 Atrium, B201 Whitecliffe Open Studio (continued) "Farms of Experience" – Teaching | |
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NOTE:
Offsite / Not at Uni of Auckland



ITAC7 CONFERENCE PROGRAMME DAY 3 - 7 SEPTEMBER 2024

| | | | | | | DAY 3 - 7 SEPTEMBER 2024 | | | | | |
|--------------------------|---|--|---|---|--|--|--------------------------------------|---|--|---------------------------------------|-----------------------------------|
| | Arrival Tea & Coffee | | | | | | | | | | Level 4 Atrium, B201 |
| | • • | | scheduled hours throughout the conferer | nce | | | | | | | Level 4 Atrium, B201 |
| Т | The Squiggla Making Space, Chartwell To | rust New Zealand - available all day | | | | | | | | | Level 4 Atrium, B201 |
| c | Quiet Room/Low Sensory Break Space, | ITAC Global Working Group on Accessib | ility - available all day | | | | | | | | Room 201-215 |
| < | <==Inter==Generation==>: Reimaginin | g Art-Making as a Collective Pursuit, A | rtists Donn Ratana, Ercan Cairns, Tevita La | tū & Taniela Petelo - all-day workshop | | | | | | | Room 201-477 |
| | CONCURRENT SESSIONS 3.1 | | , | , , | | | | | | | |
| | | 201-334 (Seminar room) | 201-326 (Seminar room) | 201-122 (Arts Studio) | 201-120 (Shared Studio) | 201-440 (Lecture Theatre) | 201-342 (Seminar room) | 201-341 (Seminar room) | 201-367 (Learning Space) | 201-365 (Learning Space) | 201-317 (Seminar room) |
| _ | | NEW LIFE - Empowering Seniors to | The Courage it Takes: Teaching | Exploring identity, self-representation | · / | Fresh Fruit. Bea Makan, Fruitmarket | Resourcing for wellbeing: exploring | Our reoffending rates are high. The | Deep Listening, Deep Connecting and | 1 01 / | Creatings: Making Meaning thro |
| | | | | | | | | | | | |
| | expression. Luz Helena Thompson, Path | | Artistry in the Post-truth Era. Brad | and creative work with young | Forward with Love: A Comprehensive | Gallery, Scotland | ways to resource self through micro- | arts are the answer. Neil Wallace, Arts | | In'. Barry Mann, USA, Colombia, Perú, | Mandalas and Mind Wandering |
| V | | leadership process drama. Jeffrey Tan, | | refugees and asylum-seekers: An | Approach to Arts Education in Times | | practices in embodiment. Annie Cole, | Access Aotearoa, NZ | Exchange. Amanda Cantrell Roche & | Chile, Argentina, México, India | Love, Susten8 And Vestavia Hills |
| | | Theatre Today, Singapore | Guine; & Sophia Hodych, Art of | Applied Theatre as Research | of Disaster. Moira Pirsch, Maui Arts & | | New Zealand | | Felice Belle, USA | | Council, USA & Scotland |
| | | | Courage Ukraine | approach. Lerato Islam, University of | Cultural Centre, USA | | | | | | |
| | | | | Auckland, NZ | | | | | | | |
| | | | | | | | | | | | |
| | | | | | | | | | | | |
| 20 | Acordon Ton | | | | | | | | | | Level 4 Atrium, B201 |
| | Morning Tea | | | | | | | | | | Level 4 Atrium, B201 |
| | CONCURRENT SESSIONS 3.2 | | | | | | | | | | |
| _ | , | 201-334 (Seminar room) | 201-326 (Seminar room) | 201-122 (Arts Studio) | 201-120 (Shared Studio) | Ngā Tauira Marae | 201-342 (Seminar room) | 201-341 (Seminar room) | 201-367 (Learning Space) | 201-365 (Learning Space) | 201-317 (Seminar room) |
| (0 | continued) | "You could see their excitement": | (continued) | The role of drama educators in | (continued) | Marae based wānanga: Musicking, | ITAC Global Working Group on | | (continued) | Scaffolding Revolution: A play about | Ecotone/ing. Kathrin Marks & He |
| D | Design Thinking for Creative | Teaching artist contributions in EAL/D | The Courage it Takes: Teaching | supporting young people to make | Püpükahi Ke Aloha Unite to Move | Songwriting, Art Making, Vibrational | Accessibility Panel: From Theory to | | Deep Listening, Deep Connecting and | social change. Kat Thomas, University | Dalton, Whitecliffe College, NZ |
| E | expression. Luz Helena Thompson, | classrooms. Eliza Oliver & Prof Emerita | Artistry in the Post-truth Era. Brad | compelling devised theatre. Cymbeline | Forward with Love: A Comprehensive | Healing, Didirri (deep) listening: quiet | Practice, ITAC Global Working Group | | Creating through Narrative 4 Story | of Auckland, NZ | |
| P | Path With Art, USA | Robyn Ewing, University of Sydney - | Haseman, Australia & Papua New | Buhler King & Amy Matthews, Western | Approach to Arts Education in Times | still awareness, and guwa-li (to speak). | on Accessibility, USA, Scotland, | | Exchange. Amanda Cantrell Roche & | | |
| | | CREATE Centre, Australia | Guine; & Sophia Hodych, Art of | Sydney University, Australia | | Dr Naomi Sunderland, Glenn Barry, & | | a | Felice Belle, USA | | |
| | | cherrie centre, riastrana | Courage Ukraine | Sydney Staversky, Maski and | Cultural Centre, USA | Kristy Apps, Australia; with Priya Gain, | | | Tence bene, our | | |
| | | | courage oxiaine | | cultural centre, our | University of Auckland, NZ | and New Zealand | | | | |
| | | | | | | Offiversity of Auckland, NZ | | | | | |
| 45am L | | | | | | | | | | | Lavert A Abrillian B204 |
| | | | | | | | | | | | Level 4 Atrium, B201 |
| | CONCURRENT SESSIONS 3.3 | | | | | | | | | | |
| _ | | 201-334 (Seminar room) | 201-326 (Seminar room) | 201-122 (Arts Studio) | 201-120 (Shared Studio) | Ngā Tauira Marae | 201-342 (Seminar room) | 201-341 (Seminar room) | 201-367 (Learning Space) | 201-440 (Lecture Theatre) | 201-317 (Seminar room) |
| | | Harmonizing Fluency: The | Wandering with Wonder: Music, | 7 Worlds Colliding: Intersections and | Dancing Diversity: A Moving | (continued) | Outloud - Bringing young people, | The Creativity Paradox: Rethinking | Teaching Without Words: Non- | The CeleBRation Choir: Singing our | From Embodied Awareness to A |
| N | Media. Marcie Wolf-Hubbard, USA | Transformative Power of Musical | Storytelling and a Cross-Cultural | Reconnections. Gaenor Brown, | Celebration Beyond Normativity. | Marae based wānanga: Musicking, | professional artists and service | Creativity in the Classroom and | Speaking Teaching Artistry in Practice | Stories, Sharing our Research. Alison | Exploring the Problem, Scoring |
| | | Theater in Second Language | Approach to Teaching Artistry. Walter | University of Waikato, NZ | Puchao Yang, China & New Zealand | Songwriting, Art Making, Vibrational | providers together to create art and | Beyond. Betsaleel Charmelus, | Tasha Milkman, Broken Box Mime | Talmage, University of Auckland, NZ | Response. Shana Habel, Languag |
| | | Acquisition. Kara Seigal, Spotlight Peru | MacDonald White Bear & Samantha | • | - | Healing, Didirri (deep) listening: quiet | social change in Western Sydney. | Artistyear, USA | Theater: & Becky Baumwoll, USA | | Dance Center, USA |
| | | Peru & Brazil | Whelan, Canada | | | still awareness, and guwa-li (to speak). | - | , | ,,, | | |
| | | T CTG & DTGZII | Wilcian, Canada | | | Dr Naomi Sunderland, Glenn Barry, & | 0 . | | | | |
| | | | | | | | Outloud, Australia | | | | |
| | | | | | | Kristy Apps, Australia; with Priya Gain, | | | | | |
| | | | | | | University of Auckland, NZ | | | | | |
| | | | | | | | | | | | |
| 5pm C | CONCURRENT SESSIONS 3.4 | | | | | | | | | | |
| 2 | 201-465 (Visual Arts Lab) | 201-334 (Seminar room) | 201-326 (Seminar room) | 201-122 (Arts Studio) | 201-120 (Shared Studio) | Ngā Tauira Marae | 201-342 (Seminar room) | 201-341 (Seminar room) | 201-367 (Learning Space) | 201-365 (Learning Space) | 201-317 (Seminar room) |
| (0 | continued) | (continued) | (continued) | Choices' by BearFace Theatre & | Discover the Joy of Zentangle + Intro | (continued) | | (continued) | (continued) | Exploring Physical Storytelling as an | Using drama rich pedagogies to |
| | | Harmonizing Fluency: The | Wandering with Wonder: Music, | | to Design for Trauma-Informed | Marae based wānanga: Musicking, | | The Creativity Paradox: Rethinking | Teaching Without Words: Non- | art-base inquires research method. | develop critical empathy with, f |
| | | Transformative Power of Musical | Storytelling and a Cross-Cultural | from youth crime prevention project. | Teaching. Jill Greenbaum, | Songwriting, Art Making, Vibrational | | Creativity in the Classroom and | Speaking Teaching Artistry in Practice | | about our learners. Alison Grove |
| ., | · · · · · · · · · · · · · · · · · · · | | Approach to Teaching Artistry. Walter | | _ | | | = | Tasha Milkman, Broken Box Mime | Ann way, Night Own Art, 142 | O'Grady & Thomas De Angelis, |
| | | Theater in Second Language | | | icoachidesign, USA | Healing, Didirri (deep) listening: quiet | | Beyond. Betsaleel Charmelus, | - | | |
| | | Acquisition. Kara Seigal, Spotlight Peru | | Bearface Theatre CIC, UK | | still awareness, and guwa-li (to speak). | • | Artistyear, USA | Theater; & Becky Baumwoll, USA | | University of Sydney, Australia |
| | | Peru & Brazil | Whelan, Canada | | | Dr Naomi Sunderland, Glenn Barry, & | | | | | |
| | | | | | | Kristy Apps, Australia; with Priya Gain, | | | | | |
| | | | | | | University of Auckland, NZ | | | | | |
| | | | | | | , | | | | | |
| 5pm A | Afternoon Tea | | | | | | | | | | Level 4 Atrium, B201 |
| - | CONCURRENT SESSIONS 3.5 | | | | | | | | | | |
| | | 201-334 (Seminar room) | 201-326 (Seminar room) | 201-122 (Arts Studio) | 201-120 (Shared Studio) | Ngā Tauira Marae | 201-342 (Seminar room) | 201-341 (Seminar room) | 201-367 (Learning Space) | 201-365 (Learning Space) | 201-317 (Seminar room) |
| _ | | | | , , | | - | | ZU1-341 (Seminar room) | , , , | | , , |
| | Beyond the blindspot: Seeing with all | | Encultured Empathy - Developing a | (continued) | (continued) | (continued) | An Ode to Joy: Building the first | | 'Something more' with in arts-base | · · | Small Stories Intergenerational |
| | | sound' - Expanding Music Literacies | culture of confidence and connectivity | - | Discover the Joy of Zentangle + Intro | Marae based wānanga: Musicking, | intergenerational music programme | | assessments. Deborah Green, | Exploring Physical Storytelling as an | Exchange. Leigh Tesch & Kirsty |
| | Meiring, Cape Peninsula University Of | and Listening in the Post-Scores | in a New Zealand high school music | Artswork; Applied Theatre workshop | to Design for Trauma-Informed | Songwriting, Art Making, Vibrational | for happiness in Hong Kong, Ian Mok, | | Whitecliffe College, NZ | art-base inquires research method. | Grierson, The Small Stories Proje |
| Λ | Technology, South Africa | Project. Thea Martin, Connecting The | programme. Nicholas Grew, Whangare | from youth crime prevention project. | Teaching. Jill Greenbaum, | Healing, Didirri (deep) listening: quiet | Hong Kong | | | Ann Way, Night Owl Art, NZ | Australia |
| | eciliology, South Africa | | Girls' High School, NZ | Charlotte Slinger & Kate Hadley, | icoachidesign, USA | still awareness, and guwa-li (to speak). | • | | | - | |
| | | Dots in Music, Australia | | Bearface Theatre CIC, UK | , | Dr Naomi Sunderland, Glenn Barry, & | | | | | |
| | | Dots in Music, Australia | | Dearrace medic cit, UK | | Kristy Apps, Australia; with Priya Gain, | | | | | |
| | | Dots in Music, Australia | | | | | | | | | |
| | | Dots in Music, Australia | | | | | | | | | |
| | | Dots in Music, Australia | | | | University of Auckland, NZ | | | | | |
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| T Opm P | Please proceed to main Lecture Theatre | | | | | | | | | | |
| Dpm P | Please proceed to main Lecture Theatre PLENARY SESSION | | | | | | | | | | Room 201-393 |
| Dpm P | Please proceed to main Lecture Theatre | | | | | | | | | | Room 201-393 |
| Opm P Spm P Y | Please proceed to main Lecture Theatre PLENARY SESSION Young ITAC Presentations | 201-393 | | | | | | | | | Room 201-393 |
| Opm P Spm P Y | Please proceed to main Lecture Theatre PLENARY SESSION Young ITAC Presentations Closing and Thank You, Selina T. Marsh (| 201-393 & Madeleine McGirk | | | | | | | | | Room 201-393 |
| T Dpm P Spm P Y C C | Please proceed to main Lecture Theatre PLENARY SESSION Young ITAC Presentations | 201-393 & Madeleine McGirk | | | | | | | | | Room 201-393 |