



ITAC7 CONFERENCE PROGRAMME
DAY 1 - 5 SEPTEMBER 2024

8.00am	REGISTRATION OPENS Arrival Tea & Coffee Pop Up Office of Kindness , Jean E. Taylor & Zoey Peacock-Jones, USA - <i>open for scheduled hours throughout the conference</i> The Squiggla Making Space , Chartwell Trust New Zealand - <i>available all day</i> Quiet Room/Low Sensory Break Space , ITAC Global Working Group on Accessibility - <i>available all day</i> <=>Inter=>=> Reimagining Art-Making as a Collective Pursuit , Artists Donn Ratana, Ercan Cairns, Tevita Latū & Taniela Petelo - <i>all-day workshop</i>									Level 4 Atrium, B201 Level 4 Atrium, B201 Level 4 Atrium, B201 Level 4 Atrium, B201 Room 201-215 Room 201-477	
9.00am	PŌWHIRI, Wikuki Kingi & Micheal Steedman, Ngāti Whātua Orākei									Waipapa Marae - Whare nui	
10.00am	Morning Tea									Waipapa Marae - Whare kai	
10.30am	Please proceed to main Lecture Theatre 201-393										
10.45am	PLENARY SESSION Welcome and Proceedings , Peter O'Connor, Selina T. Marsh, & Wikuki Kingi , University of Auckland The ITAC Story , Madeleine McGirk, ITAC Managing Director & ITAC Leadership Committee									Room 201-393	
11.30am	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)	201-132 (Dance Studio)	Fale Pasifika	Waipapa Marae - Whare Nui	
	The Field of Teaching Artistry: We Are the Parts—How Is the Whole Evolving? Eric Booth, ITAC, USA	Story Bots: Reimagining Robots through Post Consumer Papers. Jenny Dale Stables, Jenny Dale Designs, Canada	Turning the Tide: Exploring the Ocean of Pacific Knowledges from Within. Jacki Kauli & Verena Thomas, Papua New Guinea and Australia	Weaving, unweaving, reweaving: exploring the learning and unlearning of teaching artistry with Penelope as a guide. Zoe Hogan & Prof Emerita Robyn Ewing, University of Sydney - CREATE Centre, Australia	Laulima: Uniting in Partnership to Create Sensory Experiences for Young People with Neurodiversities. Danica Rosengren, Maui Arts & Cultural Centre, USA	Pop Up of Dreams and Imagination. Fié Neo, International Network for Socially Engaged Practitioners, UK & Singapore	Learning from blind artists: unlocking a multi-sensory approach in understanding art through the senses in museums and education. Marleen Hartjes, Auckland Art Gallery, NZ & The Netherlands	Navigating the arts, ecology science and mātauranga Māori through Te Tiriti relationships in communities and in education. Mark Harvey, University of Auckland, NZ	Fenoga Tāoga Niue I Aotearoa: Niue Heritage Journey In Aotearoa. Molima Molly Pihigia QSM & Lagi-Maama	Interweaving creative critical sense-making through a body of koloa: An examination of falanoa as an intergenerational arts-based research method. Dagmar Dyck, University of Auckland, NZ	
									Maintaining and Preserving Kiribati Culture and Heritage in Aotearoa. Louisa Humphry MNZM & Lagi-Maama		
1.00pm	Lunch										Level 4 Atrium, B201
2.00pm	CONCURRENT SESSIONS 1.2										
	201-440 (Lecture Theatre)	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 Communicate With Power and Impact About the Work of Teaching Artistry. Tricia Tunstall, USA	Different Worlds Together. Karen Youngberg, Paula Timm, Priscille Buckahsa, & Jenny Dale Stables, Arts Commons Calgary, Canada	A different way to listen: the musician-in-residence as researcher. Chi Lui Flora Wong, Griffith University, Australia	From Imaginal Cell to Cultural Metamorphosis: Experiential Collaborative Art Making to Foster International Partnerships for Global Change. Patricia Cruz, Transcontinental Educator Artist Collective For Humanity; & Carrie Ziegler, Earth Art	Creative Therapy Tools for Calm Connection. Jan Mcconnell, Mauri Tui Tuia Creative Therapies, NZ	A different learning environment for cultural education. Ronald Kox, LKCA (Netherlands Centre of Expertise for Cultural Education and Amateur Arts), Netherlands	Transformative Art: Theatre for the Prevention of Alcohol Consumption in Youth. Inés Sanguinetti, Crear Vale La Pena, Argentina y Latin America	Walking Upstream: Headphone-guided walking performance: Practice and process. Molly Mullen, University of Auckland, & Becca Wood, Unitec, NZ	Embodying ecologies. Elise Sterback, University of Auckland, NZ	Reviving nose-flute as dead material and performance arts: An ancient Tongan musical instrument and sound. Kautaha Ako Tāfangufangu Tonga, 'Ātealoa (KATTA) / Nose-Flute Education Collective Tonga, Aotearoa (NECTA)	Cloaked in our love: Aboriginal and Māori cloak making as a site for social justice and community transformation. Hinekura Smith,Unitec - Nga Wai A Te Tui Maori And Indigenous Research Centre, NZ
3.30pm	Afternoon Tea										Level 4 Atrium, B201
3.50pm	CONCURRENT SESSIONS 1.3										
	201-440 (Lecture Theatre)	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
	Focus on the Visual with Squiggla, a hands-on gymnasium for exercising creative visual thinking. Sue Gardiner, Chartwell Trust, NZ	(continued...) Different Worlds Together. Karen Youngberg, Paula Timm, Priscille Buckahsa, & Jenny Dale Stables, Arts Commons Calgary, Canada	Leveraging the Artistic Creative Process for a Better World. Brian Kaufman, University Of Maryland Baltimore County, USA	MY CHILDHOOD - An Interactive Echo Theatre Workshop - and Arts-based Research Project. Marit Ulvund, SEANSE Art Center, Norway		Place-based and People-centred: social impact frameworks to talk about arts, culture and creativity. Sandra Gattenhof, Queensland University of Technology, Australia	(continued...) Transformative Art: Theatre for the Prevention of Alcohol Consumption in Youth. Inés Sanguinetti, Crear Vale La Pena, Argentina y Latin America	Advancing transcultural competence through inclusive arts. Nicholas Rowe, University of Auckland, NZ	(continued...) 'Embodying ecologies. Elise Sterback, University of Auckland, NZ	Processes of Teaching, Learning and Performing: Views from Mogei, Western Highlands, Papua New Guinea. Michael A. Mel, Mekeo, Papua New Guinea	(continued...) Cloaked in our love: Aboriginal and Māori cloak making as a site for social justice and community transformation. Hinekura Smith, Unitec - Nga Wai A Te Tui Maori And Indigenous Research Centre, NZ
										Relationship in Moana - Stories from Fiji. Simone Sevudredre, Fiji	
5.30pm	WELCOME RECEPTION										Level 4 Atrium, B201
7.00pm	Day ends										

ITAC7 CONFERENCE PROGRAMME

DAY 2 - 6 SEPTEMBER 2024

8.00am	Arrival Tea & Coffee Pop Up Office of Kindness , Jean E. Taylor & Zoey Peacock-Jones, USA - <i>open for scheduled hours throughout the conference</i> The Squiggla Making Space , Chartwell Trust New Zealand - <i>available all day</i> Quiet Room/Low Sensory Break Space , ITAC Global Working Group on Accessibility - <i>available all day</i> <<==Inter==Generation==>>: Reimagining Art-Making as a Collective Pursuit , Artists Donn Ratana, Ercan Cairns, Tevita Latū & Taniela Petelo - <i>all-day workshop</i>										Level 4 Atrium, B201 Level 4 Atrium, B201 Level 4 Atrium, B201 Room 201-215 Room 201-477
8.30am	PLENARY SESSION Rainmaking Activation , led by Steven 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										Room 201-393
9.30am	Depart for excursions: - Please proceed to the bus stop for Toi Ora visit, or - Gather at Level 4 Atrium for a group walk to Auckland Art Gallery										
9.30am	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 Taurira Marae	Fale Pasifika	201-465 (Visual Arts Lab)	201-365 (Learning Space)
	Crime and Investigation Drama/Theatre in Education Programme develops children's core competencies as well as science exploration and literary skills. William Yip, Ximalaya Children, China	Empowering Youth Voices through Storytelling. Karen Youngberg, Arts Commons, Canada, & Chantal Chagnon, Cree8, Canada	A Pathway to your own agency as a creative artist. Devising with Massive and how you create theatre using your own personal stories, ideas and perspectives. Massive Theatre Company, NZ	A Journey to Toi Ora: Fostering Mental Health through Creativity https://toiora.org.nz/	- Curator Tours - Hands-on harakeke paper-making workshop by artist from the exhibition - Te Ara Minhinnick - Visual literacy crash course , Marleen Hartjes	Reflecting Shakespeare: A successful model for building community and performance with vulnerable populations. Erika Phillips & James Pillar, The Old Globe Theatre, USA	Crossing the river of hope: interdisciplinary approaches to reciprocity, dialogue and connection. Emma Willis & Alys Longley, University of Auckland, NZ	Kia Rere te Mauri o Tai Orooro Tai 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	Maori Principles of Ako and tuakana-teina as the backbone of an orchestral program in New Zealand. Samantha Winterton, Sistema Whangarei - Toi Akorangi, NZ	Revealing identity networks through fabric bricolage. Jayne Jackson, Manukau Institute of Technology; & Sarah Probine, AUT, NZ	What's your next move?: Mobilising creativity with BeWeDō. Mark Bradford, Whitecliffe College, NZ
12.30pm	Lunch										Level 4 Atrium, B201
1.30pm	CONCURRENT SESSIONS 2.2										
	201-440 (Lecture Theatre)	201-334 (Seminar room)	201-122 (Arts Studio)	201-326 (Seminar room)		201-341 (Seminar room)	201-132 (Dance Studio)	Ngā Taurira Marae	201-120 (Shared Studio)	201-465 (Visual Arts Lab)	Whitecliffe Open Studio
	Mentoring: Exchange and Synergy. Cheng Hung Tan, Singapore and RMIT University Australia	Not All Backpacks Carry the Same Weight. Fatiha Kheddaoui, USA & France	(continued...) A Pathway to your own agency as a creative artist. Devising with Massive and how you create theatre using your own personal stories, ideas and perspectives. Massive Theatre Company, NZ	Approaching human-nature connections with role revearsal and improvisation - workshop about human-nature relationship(s). Anna-Mari Laulumaa & Riikka Niemelä, Finland		Meeting Children and Young Adults on the Autism Spectrum via Shakespeare-based Drama Games. Jirye Lee, Independent Artist-Researcher / Baekseok Arts University, USA & South Korea	The relationship between multi-modality and cultural safety in the dance classrooms of Aotearoa. Kisha September, New Zealand	(continued...) Kia Rere te Mauri o Tai Orooro Tai 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	Deep Harmony of the mind, body and community: Bollywood dancing and drama as a culturally rich practice for intercultural understanding. Rachael Jacobs, Western Sydney University, Australia	Tāwhirimātea hits the West Coast : Creative learning and story-telling approaches in Visual Arts teaching. Megan Carter, Corban Estate Arts Centre, NZ	"Farms of Experience" – Teaching human creativity in an age of machine learning. Rob Mills, Whitecliffe College, NZ
3.00pm	Afternoon Tea										Level 4 Atrium, B201
3.15pm	CONCURRENT SESSIONS 2.3										
	201-440 (Lecture Theatre)	201-334 (Seminar room)	201-122 (Arts Studio)	201-326 (Seminar room)	201-342 (Seminar room)	201-341 (Seminar room)	201-132 (Dance Studio)	Ngā Taurira Marae	201-120 (Shared Studio)	201-465 (Visual Arts Lab)	Whitecliffe Open Studio
	Take the space: An audio journey of reclamation. How Home Ground uses creativity, well being and co-creation to carve out space for women beyond the justice system experience. Home Ground Collective, NZ	(continued...) Not All Backpacks Carry the Same Weight. Fatiha Kheddaoui, USA & France	(continued...) A Pathway to your own agency as a creative artist. Devising with Massive and how you create theatre using your own personal stories, ideas and perspectives. Massive Theatre Company, NZ	(continued...) Approaching human-nature connections with role revearsal and improvisation - workshop about human-nature relationship(s). Anna-Mari Laulumaa & Riikka Niemelä, Finland	Attending Theatre: The Legacies for Young People. Thomas De Angelis & Prof Emerita Robyn Ewing, University of Sydney - CREATE Centre, Australia	Activism - Arts + Activism = Positive Social Change. Eona Craig, Articulate Cultural Trust, Scotland	Embodied Practices of Tension. Joanna Cook, University of Auckland, NZ	(continued...) Kia Rere te Mauri o Tai Orooro Tai 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	Traditional North American Indigenous Drumming, Songs and Storytelling. Chantal Chagnon, Cree8, Canada	(continued...) Tāwhirimātea hits the West Coast : Creative learning and story-telling approaches in Visual Arts teaching. Megan Carter, Corban Estate Arts Centre, NZ	(continued...) "Farms of Experience" – Teaching human creativity in an age of machine learning. Rob Mills, Whitecliffe College, NZ
4.45pm	Day ends										
6.30pm	CONFERENCE DINNER (Doors open from 6.15pm. Food will be served at 6.45pm)										Fale Pasifika

NOTE:

Offsite / Not at Uni of Auckland



ITAC7 CONFERENCE PROGRAMM
DAY 3 - 7 SEPTEMBER 2024

8.00am	Arrival Tea & Coffee Pop Up Office of Kindness , Jean E. Taylor & Zoey Peacock-Jones, USA - <i>open for scheduled hours throughout the conference</i> The Squiggle Making Space , Chartwell Trust New Zealand - <i>available all day</i> Quiet Room/Low Sensory Break Space , ITAC Global Working Group on Accessibility - <i>available all day</i> <=<Inter==Generation==>>: Reimagining Art-Making as a Collective Pursuit , Artists Donn Ratana, Ercan Cairns, Tevita Latū & Taniela Petelo - <i>all-day workshop</i>										Level 4 Atrium, B201 Level 4 Atrium, B201 Level 4 Atrium, B201 Room 201-215 Room 201-477
8.30am	CONCURRENT SESSIONS 3.1										
	201-465 (Visual Arts Lab) Design Thinking for Creative Expression . Luz Helena Thompson, Path With Art, USA	201-334 (Seminar room) NEW LIFE - Empowering Seniors to lead Seniors, a collaborative leadership process drama . Jeffrey Tan, Theatre Today, Singapore	201-326 (Seminar room) The Courage it Takes: Teaching Artistry in the Post-truth Era . Brad Haseman, Australia & Papua New Guinea; & Sophia Hodych, Art of Courage Ukraine	201-122 (Arts Studio) Exploring identity, self-representation and creative work with young refugees and asylum-seekers: An Applied Theatre as Research approach . Lerato Islam, University of Auckland, NZ	201-120 (Shared Studio) Pūpūkahi Ke Aloha Unite to Move Forward with Love: A Comprehensive Approach to Arts Education in Times of Disaster . Moira Pirsch, Maui Arts & Cultural Centre, USA	201-440 (Lecture Theatre) Fresh Fruit . Bea Makan, Fruitmarket Gallery, Scotland	201-342 (Seminar room) Resourcing for wellbeing: exploring ways to resource self through micro-practices in embodiment . Annie Cole, New Zealand	201-341 (Seminar room) Our reoffending rates are high. The arts are the answer . Neil Wallace, Arts Access Aotearoa, NZ	201-367 (Learning Space) Deep Listening, Deep Connecting and Creating through Narrative 4 Story Exchange . Amanda Cantrell Roche & Felice Belle, USA	201-365 (Learning Space) The Power and Peril of 'Parachuting In' . Barry Mann, USA, Colombia, Perú, Chile, Argentina, México, India	201-317 (Seminar room) Creatings: Making Meaning through Mandalas and Mind Wanderings . Kelly Love, Susten8 And Vestavia Hills Arts Council, USA & Scotland
10.00am	Morning Tea										Level 4 Atrium, B201
10.15am	CONCURRENT SESSIONS 3.2										
	201-465 (Visual Arts Lab) (continued...) Design Thinking for Creative Expression . Luz Helena Thompson, Path With Art, USA	201-334 (Seminar room) "You could see their excitement": Teaching artist contributions in EAL/D classrooms . Eliza Oliver & Prof Emerita Robyn Ewing, University of Sydney - CREATE Centre, Australia	201-326 (Seminar room) (continued...) The Courage it Takes: Teaching Artistry in the Post-truth Era . Brad Haseman, Australia & Papua New Guinea; & Sophia Hodych, Art of Courage Ukraine	201-122 (Arts Studio) The role of drama educators in supporting young people to make compelling devised theatre . Cymbeline Buhler King & Amy Matthews, Western Sydney University, Australia	201-120 (Shared Studio) (continued...) Pūpūkahi Ke Aloha Unite to Move Forward with Love: A Comprehensive Approach to Arts Education in Times of Disaster . Moira Pirsch, Maui Arts & Cultural Centre, USA	Ngā Taura Marae Marae based wānanga: Musicking, Songwriting, Art Making, Vibrational Healing, Didirri (deep) listening: quiet still awareness, and guwa-li (to speak) . Dr Naomi Sunderland, Glenn Barry, & Kristy Apps, Australia; with Priya Gain, University of Auckland, NZ	201-342 (Seminar room) ITAC Global Working Group on Accessibility Panel: From Theory to Practice , ITAC Global Working Group on Accessibility, USA, Scotland, Singapore, Canada, South Africa, Ghana and New Zealand	201-341 (Seminar room)	201-367 (Learning Space) (continued...) Deep Listening, Deep Connecting and Creating through Narrative 4 Story Exchange . Amanda Cantrell Roche & Felice Belle, USA	201-365 (Learning Space) Scaffolding Revolution: A play about social change . Kat Thomas, University of Auckland, NZ	201-317 (Seminar room) Ecotone/ing . Kathrin Marks & Heleina Dalton, Whitecliffe College, NZ
11.45am	Lunch										Level 4 Atrium, B201
12.45pm	CONCURRENT SESSIONS 3.3										
	201-465 (Visual Arts Lab) Building a Tiny Community in Mixed Media . Marcie Wolf-Hubbard, USA	201-334 (Seminar room) Harmonizing Fluency: The Transformative Power of Musical Theater in Second Language Acquisition . Kara Seigal, Spotlight Peru, Peru & Brazil	201-326 (Seminar room) Wandering with Wonder: Music, Storytelling and a Cross-Cultural Approach to Teaching Artistry . Walter MacDonald White Bear & Samantha Whelan, Canada	201-122 (Arts Studio) 7 Worlds Colliding: Intersections and Reconnections . Gaenor Brown & Claire Coleman, University of Waikato, NZ	201-120 (Shared Studio) Dancing Diversity: A Moving Celebration Beyond Normativity . Puchao Yang, China & New Zealand	Ngā Taura Marae (continued...) Marae based wānanga: Musicking, Songwriting, Art Making, Vibrational Healing, Didirri (deep) listening: quiet still awareness, and guwa-li (to speak) . Dr Naomi Sunderland, Glenn Barry, & Kristy Apps, Australia; with Priya Gain, University of Auckland, NZ	201-342 (Seminar room) Outloud - Bringing young people, professional artists and service providers together to create art and social change in Western Sydney . Nicole Issa & Finn Ó Branagáin, Outloud, Australia	201-341 (Seminar room) The Creativity Paradox: Rethinking Creativity in the Classroom and Beyond . Betsaleel Charmelus, Artistyear, USA	201-367 (Learning Space) Teaching Without Words: Non-Speaking Teaching Artistry in Practice . Tasha Milkman, Broken Box Mime Theater; & Becky Baumwoll, USA	201-440 (Lecture Theatre) The CeleBRation Choir: Singing our Stories, Sharing our Research . Alison Talmage, University of Auckland, NZ	201-317 (Seminar room) From Embodied Awareness to Action: Exploring the Problem, Scoring the Response . Shana Habel, Language of Dance Center, USA
2.15pm	CONCURRENT SESSIONS 3.4										
	201-465 (Visual Arts Lab) (continued...) Building a Tiny Community in Mixed Media . Marcie Wolf-Hubbard, USA	201-334 (Seminar room) (continued...) Harmonizing Fluency: The Transformative Power of Musical Theater in Second Language Acquisition . Kara Seigal, Spotlight Peru, Peru & Brazil	201-326 (Seminar room) (continued...) Wandering with Wonder: Music, Storytelling and a Cross-Cultural Approach to Teaching Artistry . Walter MacDonald White Bear & Samantha Whelan, Canada	201-122 (Arts Studio) Choices' by BearFace Theatre & Artswork: Applied Theatre workshop from youth crime prevention project . Charlotte Slinger & Kate Hadley, Bearface Theatre CIC, UK	201-120 (Shared Studio) Discover the Joy of Zentangle + Intro to Design for Trauma-Informed Teaching . Jill Greenbaum, icoachdesign, USA	Ngā Taura Marae (continued...) Marae based wānanga: Musicking, Songwriting, Art Making, Vibrational Healing, Didirri (deep) listening: quiet still awareness, and guwa-li (to speak) . Dr Naomi Sunderland, Glenn Barry, & Kristy Apps, Australia; with Priya Gain, University of Auckland, NZ	201-342 (Seminar room) An Ode to Joy: Building the first intergenerational music programme for happiness in Hong Kong . Ian Mok, Hong Kong	201-341 (Seminar room) (continued...) The Creativity Paradox: Rethinking Creativity in the Classroom and Beyond . Betsaleel Charmelus, Artistyear, USA	201-367 (Learning Space) (continued...) Teaching Without Words: Non-Speaking Teaching Artistry in Practice . Tasha Milkman, Broken Box Mime Theater; & Becky Baumwoll, USA	201-365 (Learning Space) Exploring Physical Storytelling as an art-base inquires research method . Ann Way, Night Owl Art, NZ	201-317 (Seminar room) Using drama rich pedagogies to develop critical empathy with, for, and about our learners . Alison Grove O'Grady & Thomas De Angelis, University of Sydney, Australia
3.45pm	Afternoon Tea										Level 4 Atrium, B201
4.00pm	CONCURRENT SESSIONS 3.5										
	201-465 (Visual Arts Lab) Beyond the blindspot: Seeing with all the senses in art education . Kobie Meiring, Cape Peninsula University Of Technology, South Africa	201-334 (Seminar room) Imagine that you can send me a sound" - Expanding Music Literacies and Listening in the Post-Scores Project . Thea Martin, Connecting The Dots in Music, Australia	201-326 (Seminar room) Encultured Empathy - Developing a culture of confidence and connectivity in a New Zealand high school music programme . Nicholas Grew, Whangārei Girls' High School, NZ	201-122 (Arts Studio) (continued...) Choices' by BearFace Theatre & Artswork: Applied Theatre workshop from youth crime prevention project . Charlotte Slinger & Kate Hadley, Bearface Theatre CIC, UK	201-120 (Shared Studio) (continued...) Discover the Joy of Zentangle + Intro to Design for Trauma-Informed Teaching . Jill Greenbaum, icoachdesign, USA	Ngā Taura Marae (continued...) Marae based wānanga: Musicking, Songwriting, Art Making, Vibrational Healing, Didirri (deep) listening: quiet still awareness, and guwa-li (to speak) . Dr Naomi Sunderland, Glenn Barry, & Kristy Apps, Australia; with Priya Gain, University of Auckland, NZ	201-342 (Seminar room) An Ode to Joy: Building the first intergenerational music programme for happiness in Hong Kong . Ian Mok, Hong Kong	201-341 (Seminar room)	201-367 (Learning Space) 'Something more...' with [in arts-based assessments . Deborah Green, Whitecliffe College, NZ	201-365 (Learning Space) (continued...) Exploring Physical Storytelling as an art-base inquires research method . Ann Way, Night Owl Art, NZ	201-317 (Seminar room) Small Stories Intergenerational Exchange . Leigh Tesch & Kirsty Grierson, The Small Stories Project, Australia
5.30pm	Please proceed to main Lecture Theatre 201-393										
5.35pm	PLENARY SESSION Young ITAC Presentations Closing and Thank You , Selina T. Marsh & Madeleine McGirk Conference Handover to ITAC8 , Peter O'Connor & ITAC8 Hosts Karakia Whakamutunga , Wikuki Kingi										Room 201-393
6.30pm	Day ends										