

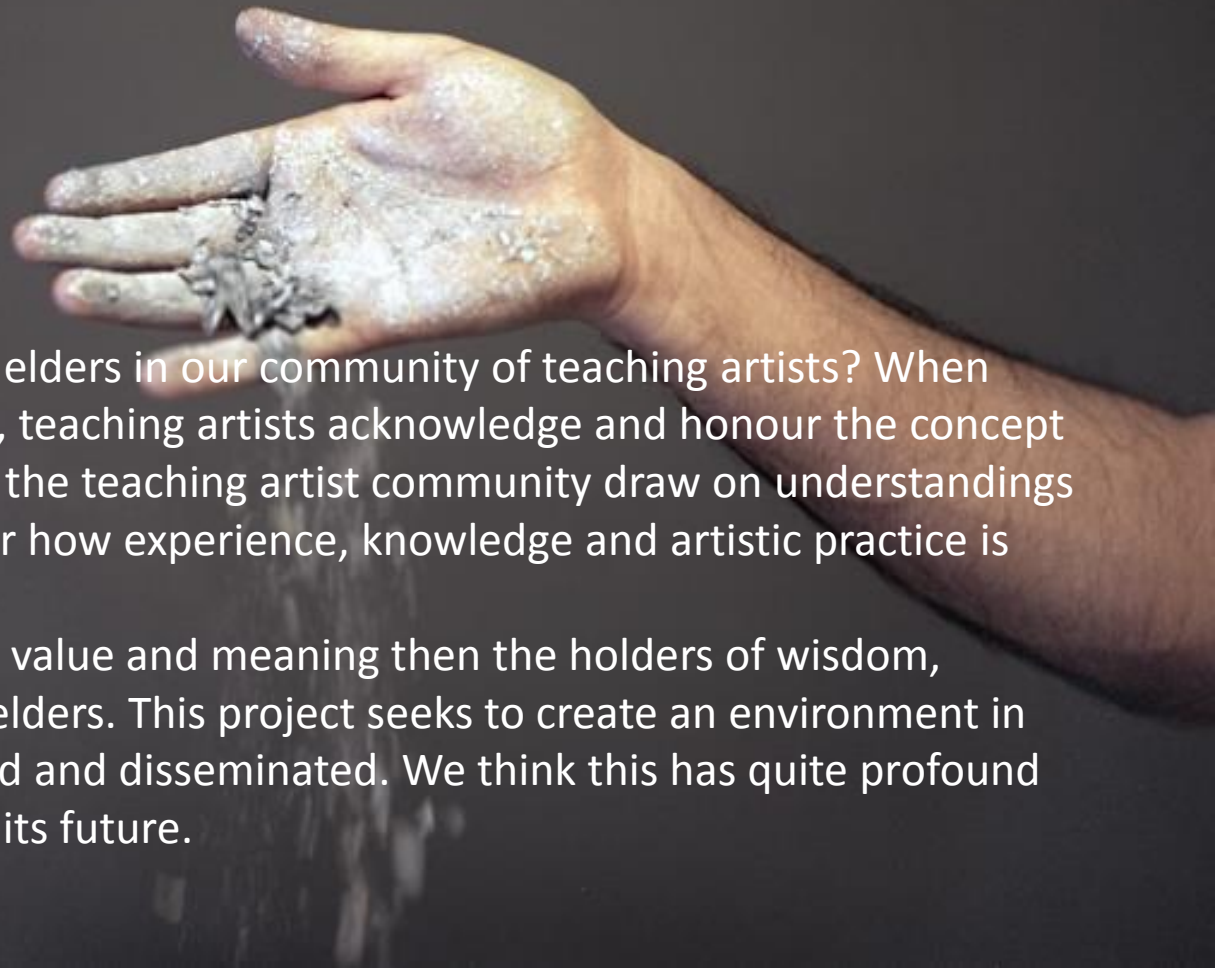
The Elders Project – Heritage as a future concept

Champions: Meg Upton (Arts-in-Sync, Victoria, Australia), Victoria Ryle (Kids Own Publishing, Australia), Dave Kelman (Western Edge Youth Arts, Victoria, Australia), Dana Squires (US), Amandina Lihamba (The University of dar-es-Salaam, Tanzania), Sophie Loades (DeepBlue Orchestra, Brisbane, Australia), Jean E Taylor (Lincoln Center, NY)

Purpose/Key questions

What is an elder? Who are the elders in our community of teaching artists? When working in community settings, teaching artists acknowledge and honour the concept and valuing of elders. How can the teaching artist community draw on understandings of cultural eldership to consider how experience, knowledge and artistic practice is honoured and transferred?

If we believe that our work has value and meaning then the holders of wisdom, tradition and heritage are our elders. This project seeks to create an environment in which their knowledge is valued and disseminated. We think this has quite profound implications for the sector and its future.



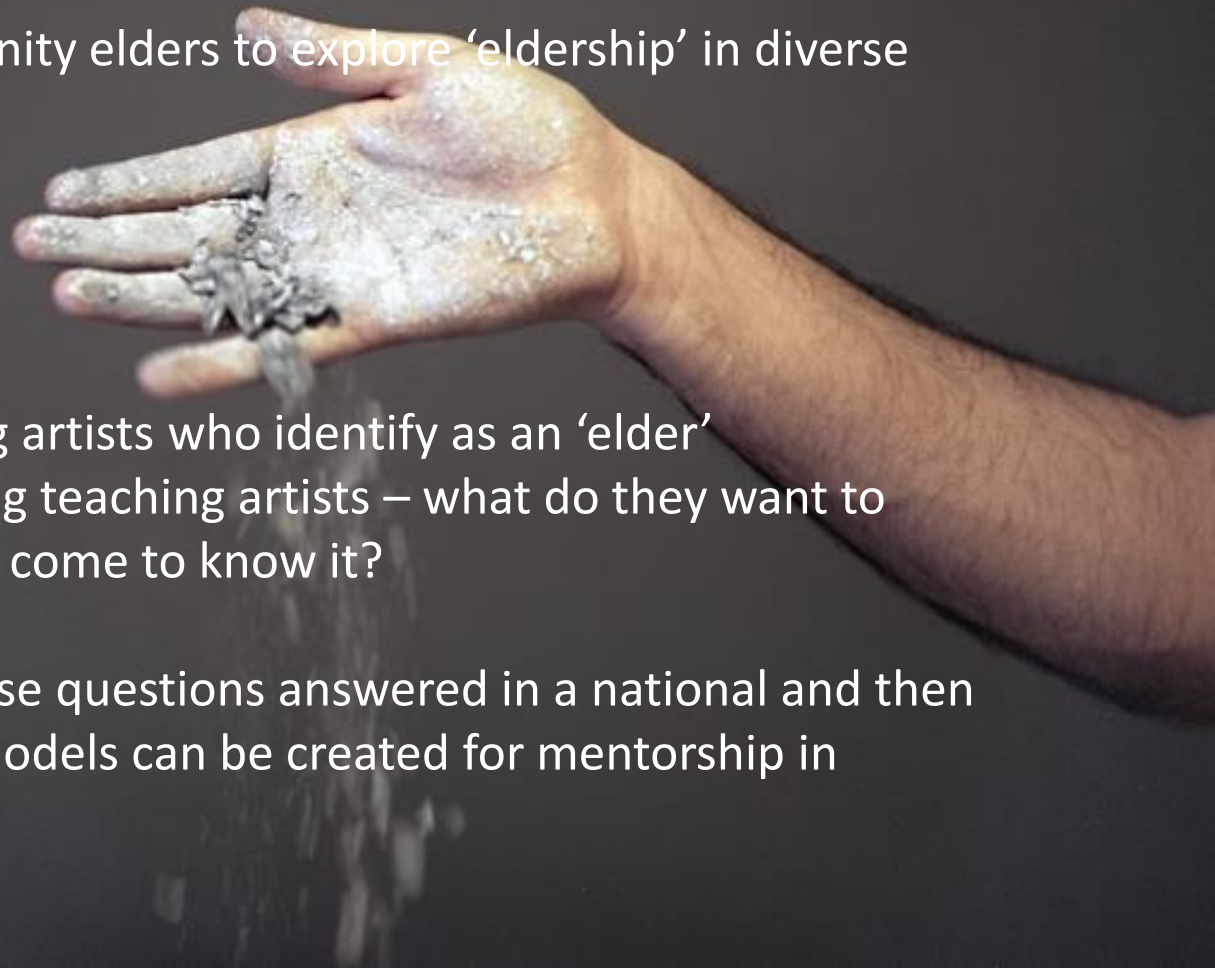
2/ THE ELDER PROJECT – Heritage as a future concept

Suggested and very first, local steps:

- Develop a space on The Platform inviting teaching artists to self-nominate and share their stories as ‘elders’ in their creative practice
- Partner with community elders to explore ‘eldership’ in diverse culture communities

- Engage with teaching artists who identify as an ‘elder’
- Engage with emerging teaching artists – what do they want to know? How will they come to know it?

Next step...how are these questions answered in a national and then global context? What models can be created for mentorship in teaching artistry?



Global Arts Garden : An International Participatory Art Creation

Soil =
Communities

Seed =
Art Forms

Flower =
Celebration of
the
collaboration



Coral Reef – by Bradley David Santos (Watercolor)



Coral Reef – by Marandon in Norway
(Sensory Installation – Cardboard, Foam, & Pipecleaner)



Onsite installation- Kampong Fishing Village,
PAassionArts Festival 2014



Sketch Images by Korean Teaching Artists
From KACES website
www.arte.or.kr



Golden Fish – by Anne Macpherson & Anna Gomes
(Japanese Brush Painting & Digital Art)

Global Arts Garden: An International Participatory Art Creation

(+) On-site arts works (+) Virtual community of arts & (teaching) artists (+) Arts education project

Purpose:

- To collaborate on a central artistic project using each of our specialties and media
- To share the local voices and ideas globally – The Platform, onsite exhibition? Publication?
- To engage in a global arts dialogue

By The Arts Gardeners, Convenors:

Jeffrey Tan (Singapore) – Theater/ Festivals

Anne Macpherson (US) – Author & visual artist

Andre Steenbuch Marandon (Norway) – Visual art installation

Annette Lie Marandon (Norway) – Visual art installation

Bradley Santos (Australia) – Illustration & visual artist

Soyeon Kim (Republic of Korea) – Korea Arts & Culture Education Service

Scale & Reach : Local communities connecting globally through Teaching Artists from and in Australia, Korea, Norway, Singapore, United States

Resources Required: Commitment, Time, Funding, Digital platform* (a tab)

Timeline/Project Scope: 1st year – local research, 2nd year – Final sharing

CORRIDORS TO POWER

To provide educative opportunities for the Teaching Artist (TA) field in how to market itself to the corporate sector

STRATEGIES [reach and scale]

- R & D
- Glossary of new non-arts terms
- Bank of ideas and resources required
- Three successful models of practice
- A Masterclass for knowledge transfer
- Establish a list of collegiate corporate peers

RESOURCES REQUIRED

\$5,000 honorarium for Corporate Consultation for cost analysis of this project [to stop us from de-valuing our work]

Joint convenors from corporate sector

TIMELINE

Within 6 months reconvene this working group

Publish findings in conjunction with 'Creating Australia', The Platform, and other International peak bodies such as 'KACES', 'Korean Artist Welfare Foundation'

Within 12 months deliver complete strategy

Hold closed Masterclass in conjunction with ITAC3 and run an open session

CONVENORS

- David Walsh
- Daum Communications/Kakao

Teaching Artist Platform

PURPOSE

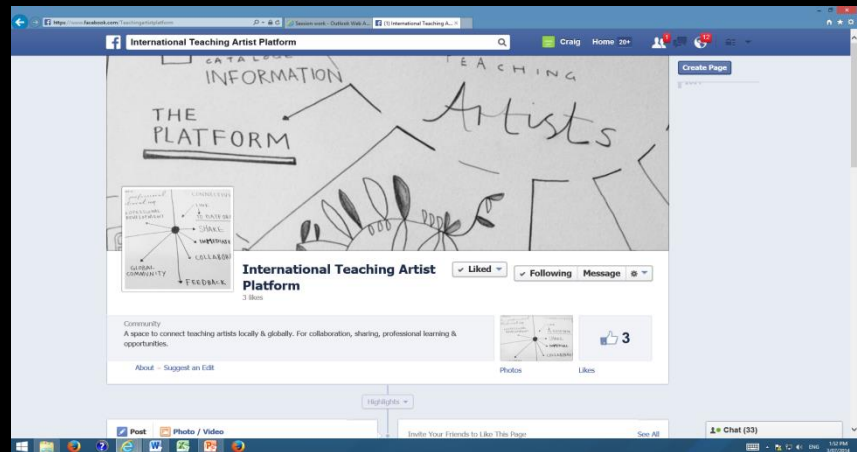
- Connect everyone at this conference by the end of the day;
- Grow a Facebook page as people return home. Our first post will be “a hook” that creates value so that people will return;
- Share links on a *Facebook* page to and from *The Platform*.
 - Despite our hedonistic commitments at conference, we might forget to use *Platform* after Immigration have stamped our passports;

WHY

- Many delegates use *Facebook* regularly (i.e. more than daily);
- Teaching - Artists can connect and trouble shoot areas of practice;
- Teaching - Artists entering the profession can seek informal mentoring relationships;
- Connecting beginning and experienced teachers, regional and international teaching-artists.

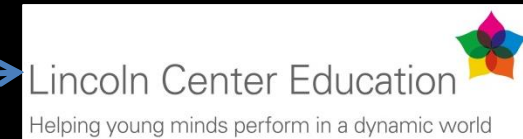
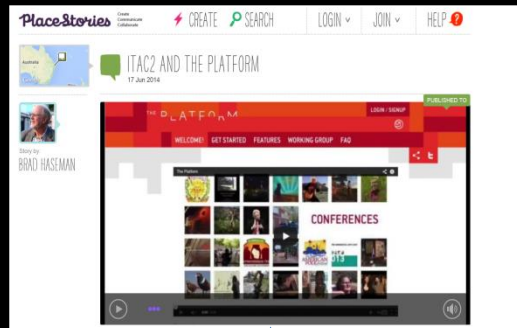
VALUES

- Collaboration
- Feedback
- Opportunities
- Professional dialogue
- Address areas of practice



CHAMPIONS

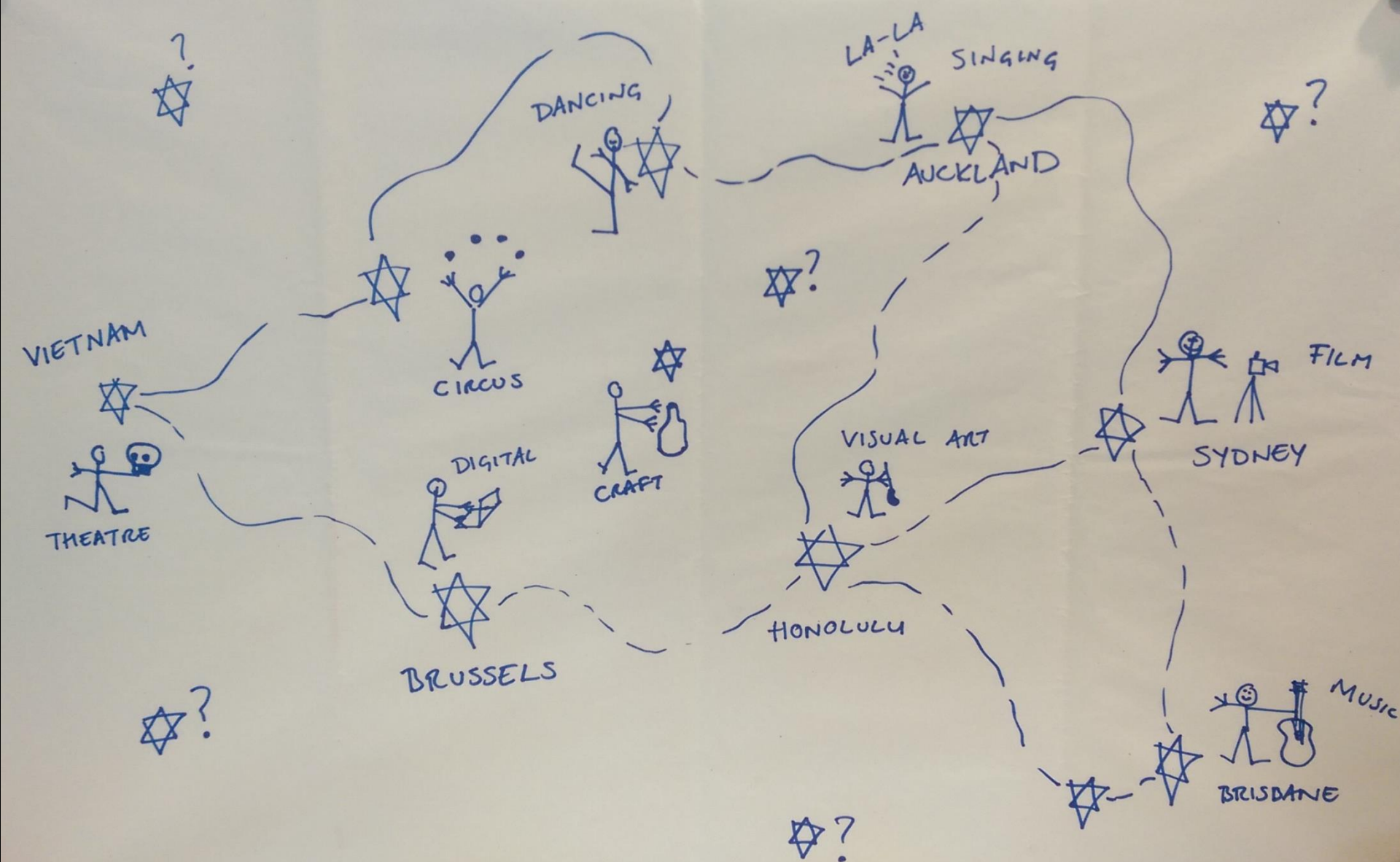
Vicki Penney-Rohner (Hawaii); Sue Davis (Central Qld University)



www.facebook.com/Teachingartistplatform



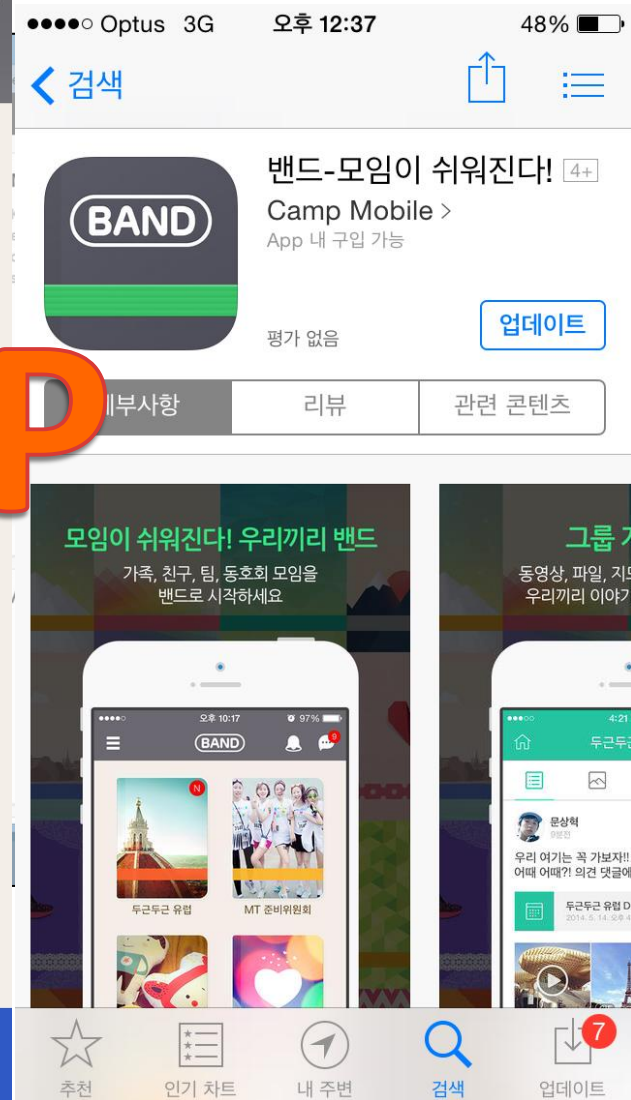
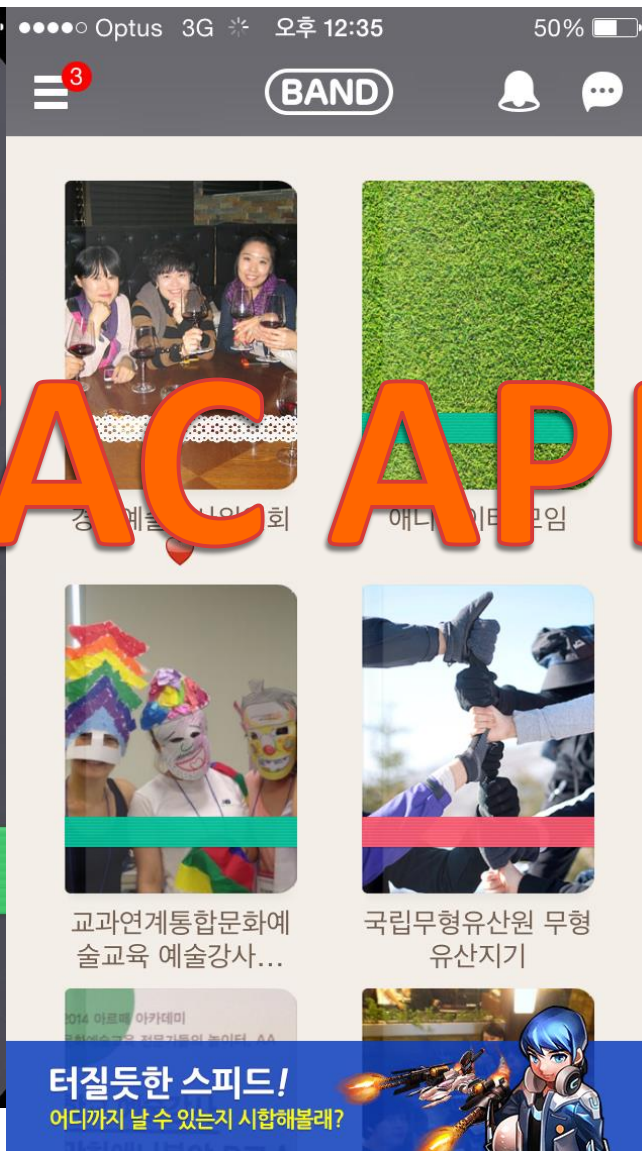
Co-mentoring, sharing, evaluating, demonstrating practice



CONSTELLATION OF TEACHING ARTISTS



Providing a means for ground-roots professional development:
a map-app which initiates real and/or virtual face-to-face
interactions across communities, local and global.



TAC APP

Trip advisor

TAC APP is

- Teaching artists connecting by APP
- Modelled on Korean App
- Jumping off The Platform

*Connecting
Collaborating
Common interest*

TAC APP!!!



International Teaching Artistry Research and Advocacy Project

To create an international publication that tells the story of teaching artists, that serves the needs of teaching artistry as practice and strikes a balance between academics and practitioners; accessible to teaching artists and their stakeholders.

Convenor: Cate Gilpin

Team: Geoff Mapaya, Thabani Moyo, Kimberly Meisten, Kennedy Chinyowa, Cate Gilpin, Dave Kelman

Characteristics: Professionally edited, peer reviewed by experienced teaching artists and/or practice-led researchers, shorter articles, less obscurity, more practice-oriented, multi-media.

Reach and Scale: Community Leaders, Funders, Teachers, Government Agencies, Teaching Artists, CCD Workers, Arts Organisations, Universities, Colleges, Academics, Schools, Students, Artists, Emerging Artists.

Resources Required: Editorial board, Administrator, Advisory board, Website, Funding

Timeline: July 2014-December 2015: Determine budget, fundraising strategies, engage grant writing support, recruit Editorial and Advisory Boards, and complete fundraising.

December 2015-June 2016: Call for contributions and website development.

Proposed Project: NETWORKS and PARTNERSHIPS

Title:

TAG EXCHANGE

TEACHING ARTIST GLOBAL EXCHANGE PROGRAM



Purpose: To expand the global development and understanding of Teaching Artistry

How: To create month-long opportunities for Teaching Artists to share their practice and experience and learn from TA colleagues in another institution within the network.

Champions: Lincoln Center Education, USA and Seanse Art Center, Norway, in collaboration with global host sites

For example:

- A TA from Tanzania spends one month in Australia and a TA from Australia spends a month in Tanzania
- The visiting TA participates fully in training and teaching at host institution
- The visiting TA offers workshops at host site and home institution when back home

TAG EXCHANGE

Extended Project

- **Convenors:**
 - Jean E. Taylor, Lincoln Center Education, USA and Marit Ulvund, Seanse Art Center, Norway
- **Team:**
 - Danielle Drakes, Folger Shakespeare Library USA; Deborah Nicolson, The Song Room, Australia; and YOU
- **Reach and Scale:**
 - This global network begins with two sites
 - Expands globally after pilot project is finished evaluated
- **Resources Required:**
 - Host country pays for visiting TA room and board
 - Home site pays TA travel and stipend
- **Timeline:**
 - December 2014: The TAG Exchange Program structure is designed
 - March 2015: The first two global host sites identified
 - September 2015: First TAG Exchange occurs
 - **ITAC3**: Sharing documentation of pilot TAG project
 - Goes global



TAG EXCHANGE

TITLE: FACE TO FACE TAM's

A Community of Practice in Action

PURPOSE:

To form local Face-to-face meetings for PD/practice sharing; to provide business support, artistic practice support and reflection/debriefing, mentoring and peer reviews.

VISION:

A grass-roots approach to growing national and international networks so that all Teaching Artists have access to the same resources, support and collaborative opportunities to ensure professionalism in their practice

CONVENORS:

- ❖ a different host organisation in each physical place
- ❖ Mary Wolfla (Perth),
- ❖ Deborah Nicolson (Mel),
- ❖ Rachel Small (Syd),
- ❖ One Hero for every community of Teaching Artists globally

TEAM: Mark Lowrey, Mary Wolfla, Deborah Nicolson, Cat Sewell, Rachel Small, Gillian Gardner

REACH & SCALE:

- Sustainable local groups that link into other groups to form national and international networks
- meet quarterly as a professional group

RESOURCES REQUIRED:

- Using existing Platform (hosted by Feral Arts, especially profiles, tags and maps) for local groups and individuals to know about, locate and connect with each other;
- In-kind support for venue and
- Local Hero



TIMELINE:

- Identify Heroes from ITAC2 members today; Heroes to research existing TA clubs & hubs globally
- Make the date, venue and time
- Spread the word
- Local Heroes, from their research, prepare suggested meeting templates including example activity ideas eg artist speed dating, scratch show/sharing, professional issues eg ethics, tax, super.
- Upload network to platform map including Hero contact details

Proposed Project

Title: *WomensWork*

Team: Vanessa Chapple, Steph Kehoe, Nancy Sposato, Gulsen Ozer, Ky Curran, Kate Kantor, Jade Lillie

Purpose VVBOA:

VISION: Supporting capacity for women artists to explore and expand their practice.

VALUES & BELIEFS: Dignity - The personal is political – Relational exchange is fundamental to social connectedness and practice excellence.

OBJECTIVES:

Ensuring rigour and excellence in our work in diverse communities.

Building agency for women artists

Sustainability of practice, health and wellbeing of women artists

ACTIVITIES:

Holding curated breakfast club meetings.

WomensWork discusses, unpacks, interrogates issues through the frame work of a members nominated projects/research.

Members support, discuss and critique one another's practice.

Documenting meetings, learning, dialogue for potential advocacy.

Reach and Scale: Participants numbers will vary based on needs and goals of each club. However, numbers should allow for in depth discussion and interpersonal nuanced connection.

NB: Groups should consider the makeup as stimulating for all members open for negotiation/reconfiguration.

Resources required:

Time

A good cheap café or someone's breakfast table

Timeline:

Again responsive to members, needs and goals.

FIND YOUR YODA

Purpose:

- Mentorship Support
- To provide frameworks, protocols, reflective tools etc. for TA's to identify a mentor (or mentoree) and design and undertake a mentorship
- Rethinking the idea of what constitutes a mentorship and in what contexts
- Creating and disseminating resources for both mentors and mentorees
- Helping create connections, and non-traditional partnerships
- “filling in the gaps”
- Support for formal and informal mentorships
- Recognition of reciprocal learning and sharing
- To assist people in identifying and advertising what skills they have to share and what skills they need

Champions:

- The Platform

FIND YOUR YODA

Reach and Scale:

- All resources online to be available across all continents

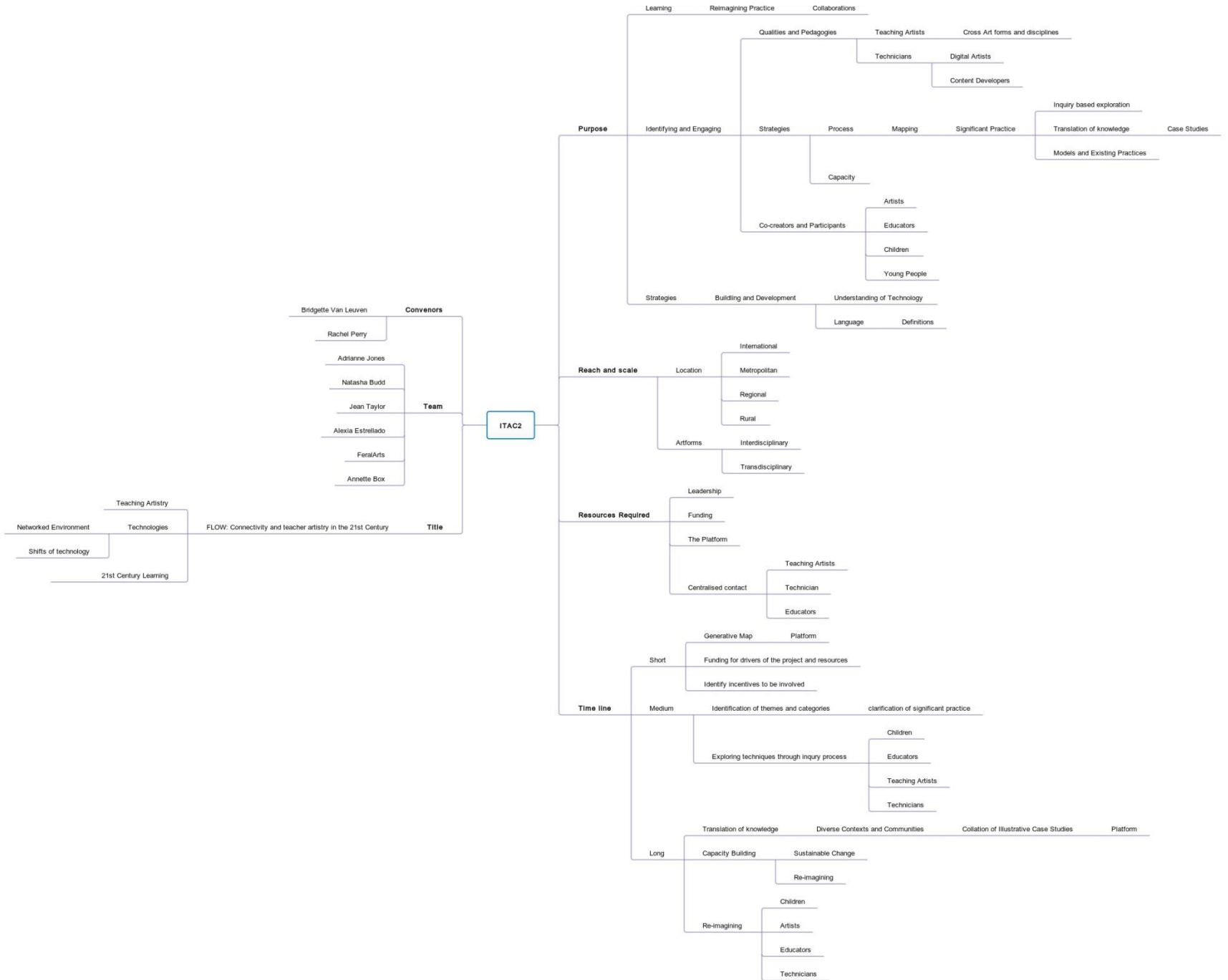
Timeline:

- **Identify people** willing to share their experiences (researching what's been successful and what's important to the field)
- **Identify and secure a place** for the information to live
- Find people **create the resources**
- Find people to **design and format the resources**
- **Publish** resources
- **Develop Market Place** for TAs to find matches for swapping and/or sharing skills and experiences (min 2 years away)

Resources:

- People to contribute ideas for successful/creative approaches to mentoring
- TAs to organize ideas and develop tools
- People to format and design web-based tools and resources
- Online place to store resources
- Mechanism for feedback, revision, and development

Convenors: Richard, NY Phil., Matthew Artslink QLD, Zdenka, Freelance, Rebecca WA Ballet, Deborah WA Ballet.



Title: Developing your Teaching Artist career: an international Postgraduate Certificate in Global Practice

Convenors: LASALLE College of the Arts and Queensland University of Technology

Team:

- Build on the Teaching Artist course in Norway – Volda University College (Sondre Solstad and Marit Ulvund)
- Draw from the MA Artist Educator in Singapore – LASALLE College of the Arts (Amanda Morris)
- Greenfield Teaching Artist Fellowship, Philadelphia Theatre Company, USA (Maureen Sweeney)
- Cornish College of the Arts, USA (Nancy Uscher)
- Creative Industries, QUT (Kym Stevens, Avril Huddy, Mark Radvan)
- The Song Room, Australia (Morgana Chantagit)

Purpose:

- **To globalise future careers for teaching artists**
- **To provide internationally recognised professional development for teaching artists**
- **To support the development of international communities of teaching artists' practice across disciplines**
- **To provide experience and understanding of diverse cultural and community contexts**

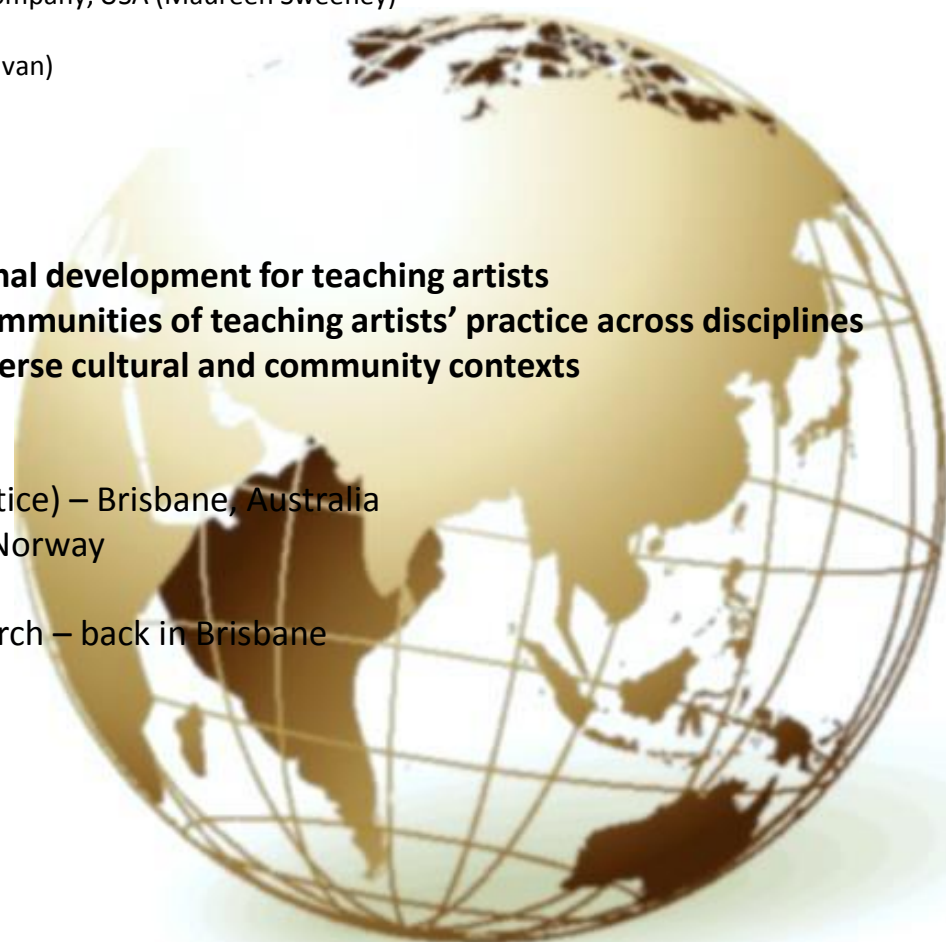
Imagine your possible experience:

Foundation module (critical reflection on practice) – Brisbane, Australia

Observation/field study module – Singapore, Norway

Project-based module - USA

Reflection, documentation, analysis and research – back in Brisbane
(online connectivity throughout)



Reach & Scale

Entry points: graduates from arts degrees, and potential application by APL (approved prior learning)

Delivery:

- International study and engagement with participating international institutions
- Shared content between partner institutions
- One semester of fulltime study or two semesters of part-time study
- Flexible delivery (where possible) particularly for Observation and Project modules
- The partner academic institutions build networks with local and regional teaching artist activity (eg. with arts companies, individual teaching artists, festivals etc)
- Packaging experiential learning, and elements can be tailored based on individual student's interest and arts discipline
- Structure proposed mirrors arts practice: collaborative, engaging, flexible
- Local administration plus global exchange of content

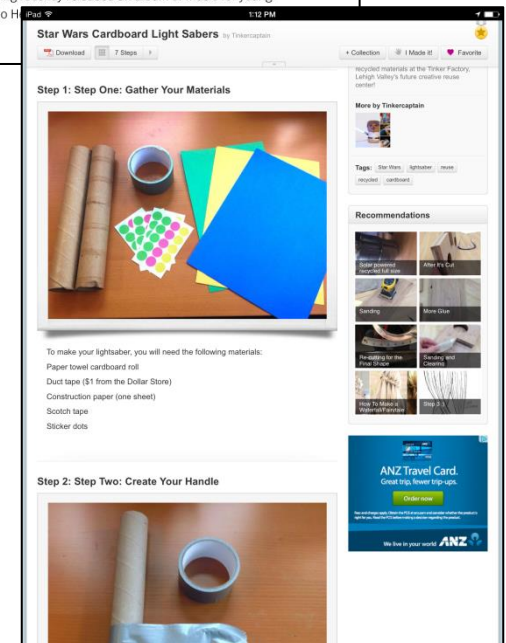
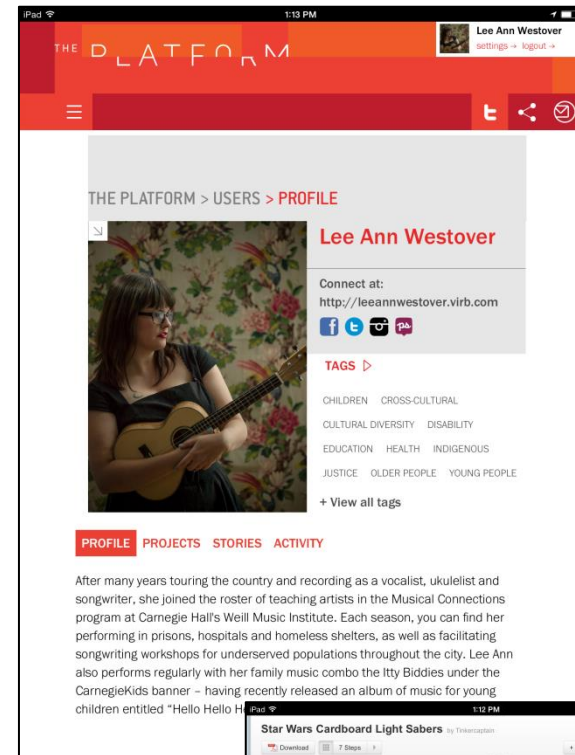
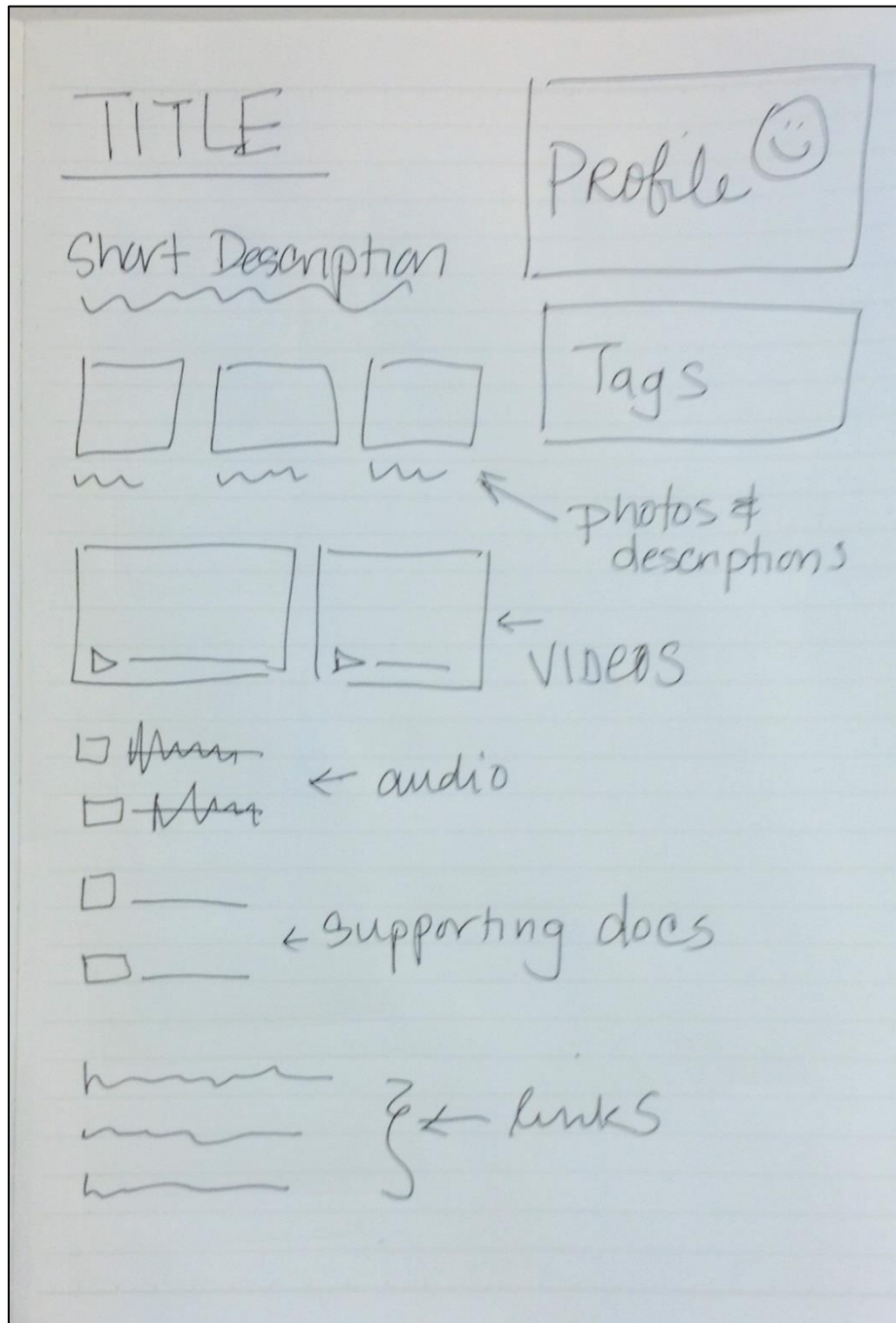
Resources Required:

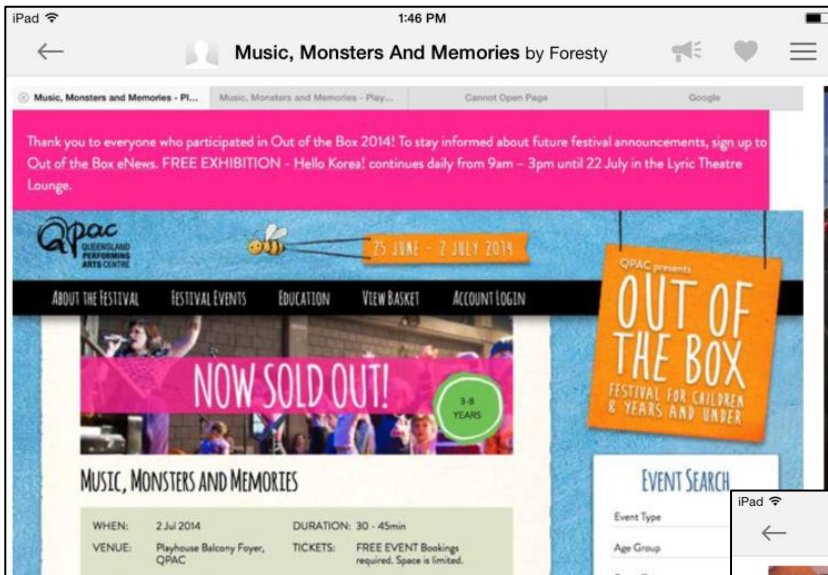
- Buy-in from partner institutions and consulting organizations

Timeline: 3 years – launch 2017

- Trial delivery methods - Pilot collaborative project?
- Development and design of program
- Business Plan - Market research and community consultation
- Seeking field partners
- Launch of program
- Review and confirm additional international academic partners







INTRO

Family music isn't only fun – it can also be useful!

Teach children how to chase away the beasts from under the bed, and call up an army of exotic creatures without ever having to

leave the room. Through the course of the interactive workshop, families and children create imaginative games and fun music including a lullaby written together for everyone to learn and love. Don't expect sleep through this one, though – be sure to wear your dancing shoes!

STEP 2: PLAY FUN SONGS

I played two interactive songs to get everyone moving and engaged

STEP 3: GENERATE WORDS

Gather words that come to mind as we think about bedtime, write on Post-It's and add to board.

Portfolios, Peers and Certifications of Mastery

Kyna Elliott (U.S./U.K.) Ann Russell (Australia). Sabrina Klein (U.S.).
Jungwon Ye (Korea). Mi Ryoung Song (Korea).

*****Other Team members welcome to participate.**

Purpose


- Explore a portfolio process for determining level of mastery and potential for certification from an international jury of peers.

Reach and Scale

- Propose a portfolio template and review rubric.
- Pilot portfolio and review dialogue/inquiry process.
- Refine and share.
- Scale where the pilot might have legs.

Resources Required

- A project page on The Platform.
- Known Masters eager to pilot.
- Training in technology to have online portfolio (a demo portfolio and how to instructions)



Design a pilot portfolio template. Identify 3-6 “known masters” in Teaching Artistry in each community, and engage them to create mastery portfolios (including documentation of artistic practice, teaching practice, partners, references, others tbd). Share regional portfolios with the Team to review and adapt the process. Consider “levels” and “strands” of expertise for working with identified populations. Explore an international body to pilot as peer reviewers (recruit through ITAC?)

Timeline!

Platform page created – today

Team planning monthly (Skype) or raise money to meet in Seoul

develop online platform to
receive portfolios and test it
recruit “known masters” to
pilot in each region

pilot peer review process

Months 1-3

Months 4-6

Months 7-9

Months 10-11

Month 12

clarify goals and
design portfolio
template

support “known
masters” to
design and
upload their
portfolios recruit
international peer
review panelists

revise and share

Coming up for AIR (measuring happiness)

Convenors: Sandra, John, Nancy, Julie

Team: Katrina, Toni, Daniel, Jennifer



Photos by Nancy Brown

Purpose: To gather Longitudinal research and documentation on the efficacy of teaching artist models and to demonstrate impact and advocacy of long term teaching artistry.

Aim: To have a teaching artist in every school in Australia

Reach & Scale: National (Australia):

Pilot project; expand projects already existing, audit of current systems – to ensure equity across the 5 arts forms – 7 Projects across a diverse range of 5 communities (one in each state and territory)

Models that privilege the specific art form. Professional learning model and research imbedded in the project.

Following from the 20/ 20 recommendation for an artist available to every school and community

Resources required:

Funding – Government/Philanthropic - \$ for \$ match

Philanthropic Foundations: Tim Fairfax, Myer Foundation, Janet Holmes a Court, Ian Potter Foundation, Nicole Kidman and Hugh Jackman, David Gonski, Fiona Hall, Baz Luhrman, James Morrison, Rainbow Reid Foundation, Garry Stewart, Graham Murphy, Jess Maulboy, Debra Cheetham, Cate Blanchett, Julieanne Schultz,

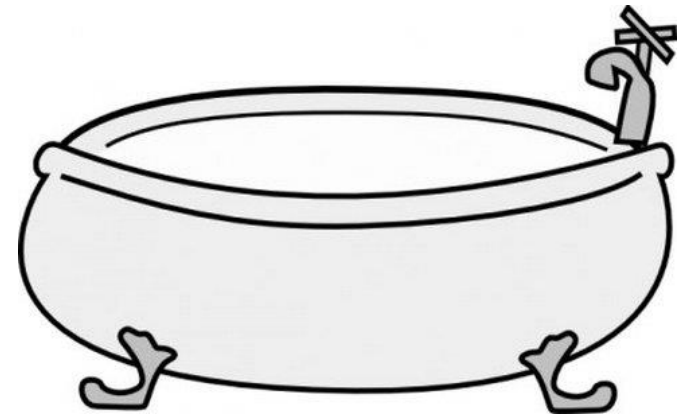
Approach to Australia Council for a new way of looking at CEP:AIR funding for 2015.

University partnerships

School/community demonstrates a commitment either in cash or in-kind

Timeline: 2015-2020. Minimum engagement of 5 years in following the impact of artist in school/community. 2021+ the results of the project will be the model for further advocacy.

the TAHub



Convenors

Veronica Nolan
Belinda Berrington
Michelle Carey
Sadie Yarrington
Jesica Varela
Clint Bolster
Lena Mitchell

QUT
The Song Room
Brisbane Boys' College
Heidi Duckler Dance Theatre
The Song Room
Homunculus Theatre Company
The Song Room

AUSTRALIA
AUSTRALIA
AUSTRALIA
UNITED STATES
AUSTRALIA
AUSTRALIA
AUSTRALIA

Purpose

Level 1 - To develop a virtual hub to create professional development and networking opportunities for Teaching Artists.

Level 2 - To establish local physical hubs to deliver specialised professional development workshops and networking opportunities for Teaching Artists

Reach and Scale

Local and International Teaching Artists

Resources Required

The Platform and Administrator for each TAHub

Timeline

Virtual Hub on the Platform

1. Establish administration team for virtual TAHub
2. Creating a Project on the Platform & invite ITAC members to register
3. Admin team source relevant content to post on the Platform tabs
4. Launch virtual hub – mass email reaching out to all virtual art platforms

Local Hubs

1. Administration team establish a code of ethics and set-up process & procedures for local TAHub
2. Establish local administrative teams
3. Connect with arts organizations and conferences offering professional development
4. Organise local, face to face networking, PD and support sessions.

