

# Teaching Artistry in Action Symposium

Tuesday 2<sup>nd</sup> Dec 2026  
Royal Court, Liverpool

**#TAA25**



# Curious Minds

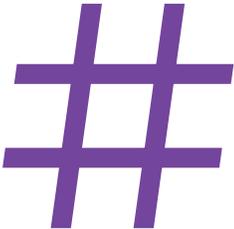
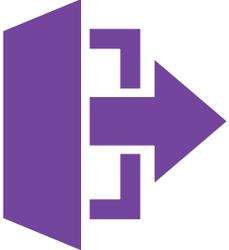


## Saphena Aziz

Director of Inclusion & Workforce  
Development, Curious Minds



# Housekeeping



**Curious  
Minds**

In memory of Jude Bird



**#TAA25**

# Teaching Artistry in Action Symposium

Tuesday 2<sup>nd</sup> Dec 2026  
Royal Court, Liverpool

**#TAA25**



International  
Teaching Artists  
Collaborative

# Curious Minds





**Fatima's  
next job  
could be  
in cyber.**

(she just doesn't  
know it yet)

**Rethink. Reskill. Reboot**

  HM Government



#TAA25

SESSION 1 – PURPOSE

SESSION 2 – POWER

SESSION 3 - PRACTICE



#TAA25

Scan here to access more information about today's event, our speakers and how to become an ITAC member



# Curious Minds

## Tom Stocks

The Chubby Northerner,  
Poet



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**Go to [menti.com](https://www.menti.com)  
Use code 4253 9013**

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## SESSION 1 – PURPOSE

Connecting to why we  
are in the workforce



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**Madeline McGirk  
Rutherford**

Founding Managing Director,  
ITAC

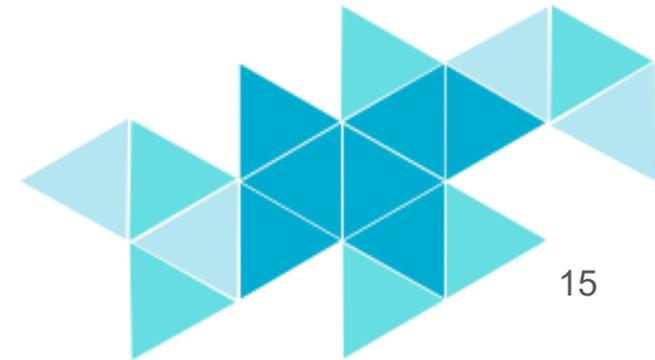


**#TAA25**



# International Teaching Artists Collaborative

The global network of Teaching Artists  
for social transformation





# Before we begin...

**Become an ITAC Member**, if you would like to sign up to be an ITAC Member (it's free), and join the international network for Teaching Artists, you can scan this QR code to join up! We will share the QR code again at the end.





# Who is in the room?...





# What is a Teaching Artist?

**Teaching Artists** activate the artistry of other people, and co-create ways to channel it towards any number of socially driven outcomes.

In some countries Teaching Artists are also called:

- Community Artists
- Participatory Artists
- Socially Engaged Artists
- Cultural Mediators





# About ITAC

The **International Teaching Artist Collaborative (ITAC)** is a globally recognised organisation in the field of Teaching Artistry. For over 13 years, it has brought together thousands of Teaching Artists, Socially Engaged Artists, and Community Artists from around the world to connect, learn from one another, build community, and demonstrate how the arts can drive social and cultural transformation.

- **5,000+ members**
- **40+ countries**
- **4+ national Hubs**
- **Year round projects**
- **Biennial Conferences**



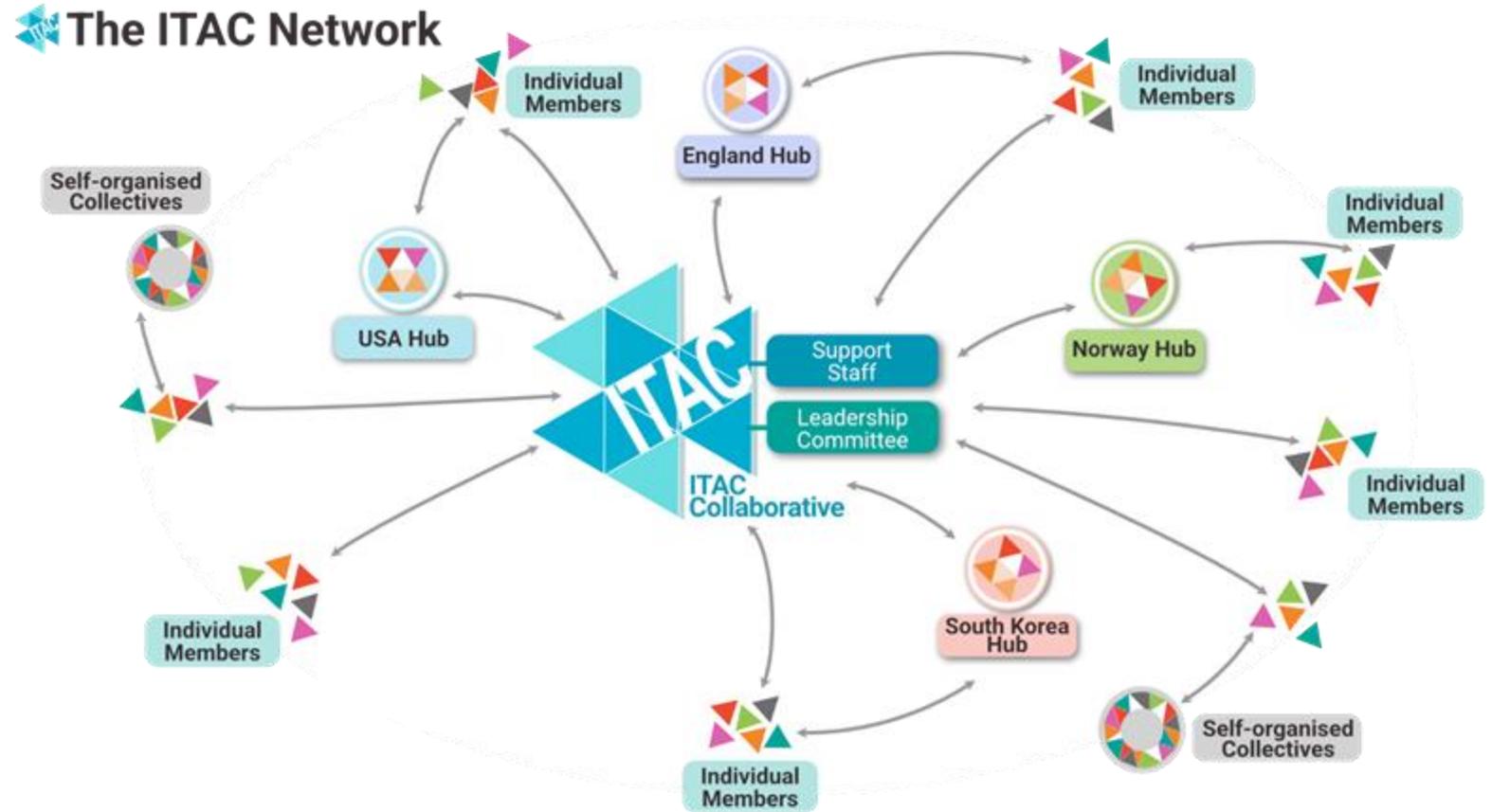
*First ITAC Conference held in 2012 in Oslo, Norway, SEANSE*



# Our Network

With the addition of the Hubs, ITAC's current network is made up of four key components:

- **ITAC Collaborative:** Staff and Board overseeing strategic direction.
- **ITAC Hubs:** National entities committed to Teaching Artistry.
- **Individual Members:** Experts in the field and non-Teaching Artists
- **Self-organised Collectives:** Informal groups in regions without an official Hub.





# ITAC Hubs



Central to our evolution is the development of a global network of Hubs. These Hubs are a collaborative learning community led by collectives of organisations and individuals who share ITAC’s commitment to supporting our field, and activating the arts as a tool for social transformation.

## Members



**SOUTH KOREA**





# Our Work

## ▶ Focus Areas

## ▶ 3 Pillars

Our work is guided by our three main pillars:

1. **Network Development**
2. **Capacity Building**
3. **Advocacy**

Health



Conflict Resolution



Climate



Active Citizenship





## Our Work

We work with multiple partners and projects to bring the power of Teaching Artistry into new sectors and spaces.

- **ITAC IMPACT: Climate**, Utilising Teaching Artists as agents on change with community engagement and empowerment in relation to tackling the climate crisis
- **EDEN Engagement**, Exploring how Teaching Artistry can enhance social impact in traditional arts touring models
- **Monthly Think Tanks**, Regular, ongoing spaces for our international network to share their expertise and hear from each other about key topics in our field
- **ITAC Innovators**, Each year ITAC asks our network where they notice gaps in terms of resource or knowledge sharing for Teaching Artists, and invite them to propose solutions. We commission roughly 5 per year which we feel will be the most beneficial to our international community.
- **Inner Development Goals Summit**, We serve as Artistic Director for the annual IDG gathering, supporting corporate and social movement professionals to consider and utilise Teaching Artistry as a tool for change.



# Key Resources

Our network has developed a resource bank of hundreds of Teaching Artist tools and curricula - all free - for our sector

<p><b>ITAC's Anti-Racist Practice For Teaching Artists</b></p> <p>Created by Rachael Dwyer, Karla Estela Rivera &amp; Rachael Jacobs</p> <p><a href="#">Access the Guide</a></p>	<p><b>ITAC's Non Verbal Teaching Artistry Toolkit</b></p> <p>Created by Becky Baumwoll</p> <p><a href="#">Access the Guide</a></p>	<p><b>ITAC's Action Research Handbook for Teaching Artists</b></p> <p>Created by Jose Angel</p> <p><a href="#">Access the Guide</a></p>	<p><b>ITAC's Teaching Artistry for Social Media Guide</b></p> <p>Created by Claudia Garcia</p> <p><a href="#">Access the Guide</a></p>	<p><b>ITAC's Accessibility Resources for Teaching Artists and Administrators</b></p> <p>By The ITAC Global Working Group on Accessibility</p> <p><a href="#">Access the Guide</a></p>
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# Advocacy and global efforts

Globally, there is growing awareness that complex issues, such as mental health crises, conflict zones, and sustainability efforts, require person-centred and holistic approaches. ITAC works across multiple sectors at an international level to advocate strongly that participatory arts is an underutilised resource in tackling these challenges.

In the past 2 years we have spoken at:

- **World Health Organisation**
- **UNESCO**
- **Inner Development Goals Summit**
- **World Business Council for Sustainable Development**
- **Skoll World Forum**
- **World Alliance for Arts Education**



**World Health Organization**





# Turn to a partner...



## Discuss:

Thinking of what brought you here today:

1. What is **one question you have** that you would love answered?
2. What is **one thing you know to be true** about the arts?
3. What is **one thing you wish existed** (a resource, a platform, an understanding) to help you in your work?

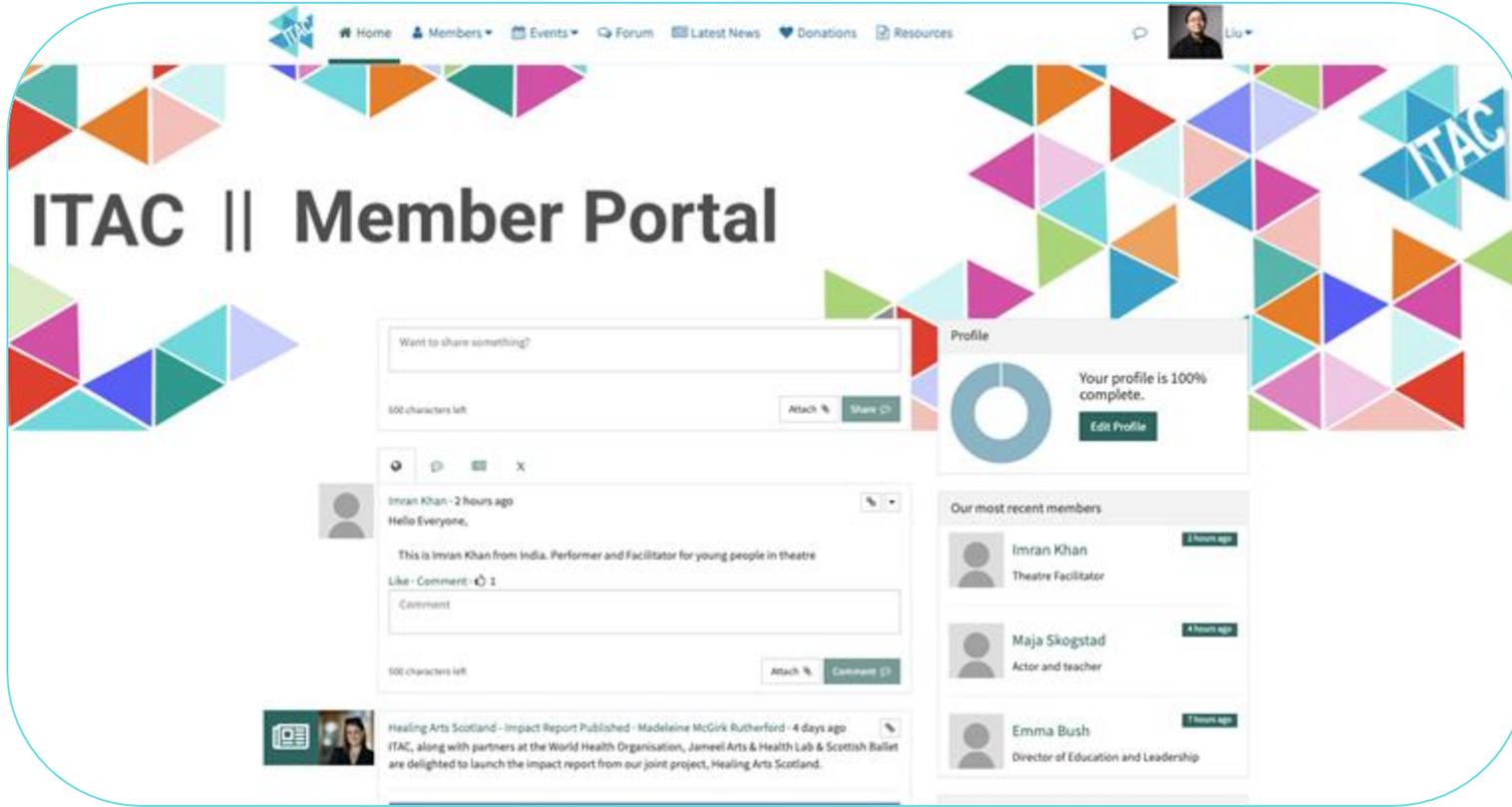


**Questions from the room?...**





# Join us!



[www.itac-collaborative.com](http://www.itac-collaborative.com)

<https://itac-collaborative.com/become-a-member/>

How do you identify?

Ali Eisa

Artist & Educator,  
Goldsmiths University



- *Child*
- *Child that likes lego and sticks*
- *Child drawing in art therapy*
- *Participant in a Circus*
- *Young Person*
- *Performer*
- *Volunteer*
- *Workshop Helper*
- *Workshop Assistant*
- *Art Pupil*
- *Workshop Leader*
- *Video Editor (for awful sales magazine)*
- *Art Student*
- *Graduate*
- *Artist Assistant*
- *Graphic Designer (with no qualifications)*
- *Sessional Youth Worker (immediately promoted to Manager because no one else applied for the job)*
- *Manager of The Funzone*
- *Freelance Circus Teacher*
- *Corporate Entertainer (juggling in a call centre in Plymouth to boost staff morale)*
- *Post Graduate Student*
- *Visual Sociologist (my lecturer said just call yourself one now)*
- *Freelance Arts Educator*
- *Gallery “Technician” (shovelling sand and dust into bags after an exhibition)*
- *Exhibiting Artist*
- *Visiting Artist*
- *Community Artist*
- *Visiting Lecturer*
- *Associate Lecturer*
- *Outreach Coordinator*
- *Learning Manager*
- *Researcher (not my research)*
- *Evaluator*
- *Art Advisor / Occasional handyman for community group (unofficial)*
- *Selected Artist*
- *Artist in Residence*
- *Lecturer A (fixed term contract)*
- *Tutor, Therapist (untrained)*
- *Art Worker*
- *Agony Aunt*
- *Facilitator*
- *Mentor*
- *Parent (I don’t have children)*
- *Programme Leader (unofficially recognised)*
- *Inclusion Lead*
- *Black Person asked for opinions on discrimination*
- *Lecturer B (permanent)*
- *Listener (paid and unpaid)*
- *Trustee*
- *Trade Union Rep*
- *Advisor on how to navigate unfair institution (unofficial)*
- *Trade Union Equalities Officer*

**... Artist?**



“Identity is a kind of essence that, although it feels like it wells up inside you by something that is absolutely yours, it’s not really like that at all. It’s the product of an endlessly ongoing conversation with everybody around you. You are partly how they see you”

““Black is considered to be a political and cultural, not a genetic or biological, category. It is a contested idea whose ultimate destination remains unsettled. And ‘identity’ is understood as always, in part, an invention; about ‘becoming’ as well as ‘being’; and subject to the continuous play of history, culture and power.”

Stuart Hall



THE OBSERVER, SUNDAY 26 FEBRUARY 1995

Balanced view: Albert Owsen and his circus school allow children to experience adventure and excitement without being exposed to the dangers of modern living. Eager pupils discover that one wheel is better than two (left), walking on stilts is not as easy as it looks (above) and that it is possible to keep more than one ball (or hoop) in the air at a time.

Photographs by RICHARD SMITH

## Take the high road to adventure with Albert the clown

"OF COURSE, Albert can't do anything," says a watching her husband drop the ball. "Of course not, I can't do anything!" says Albert, long it up it again. "There are some basic do's that I can teach," he adds, "but it's a matter of will on stilts badly enough, they'll be down how to... Haha, they do that unless want to kill yourself!"

**Ruth Fisher** meets a former classical musician (and friends) who gives children a taste of the thrills and safe spills of the circus. Last term, two three-year-olds learnt still-walking. Today, Alexander, four, is confidently standing about at almost twice her normal height. Just there, is hating himself along a tightrope and crashing on to their mattress with relief.

Louise, 16, has been regular for six years and has no plans to stop. "It's so different," she says. "There's no end to what you can do."

All we want to do is challenge children," says Albert. "For all the right reasons, children are very

in 20 minutes — is only the beginning. Having mastered one skill, they are encouraged to try more than 'to make and a ball of clay' so that exposure doesn't exclude any children.

Albert likes to tell the story of the young boy with learning difficulties who was brought up by his mother and grandmother — both of whom were apparently given up on him. "You won't be able to do anything with him," said the grandmother, shaking her head. When she came to him up an hour later and found him running and down the street on stilts, her jaw hit pavement.

Albert may not teach by example, but he works magic when it comes to getting the best





Looking Serious - Lloyd Corporation (Ali Eisa & Sebastian Lloyd Rees), 2007 onwards

North Street Mews, warehouse community, 2010 - 2016



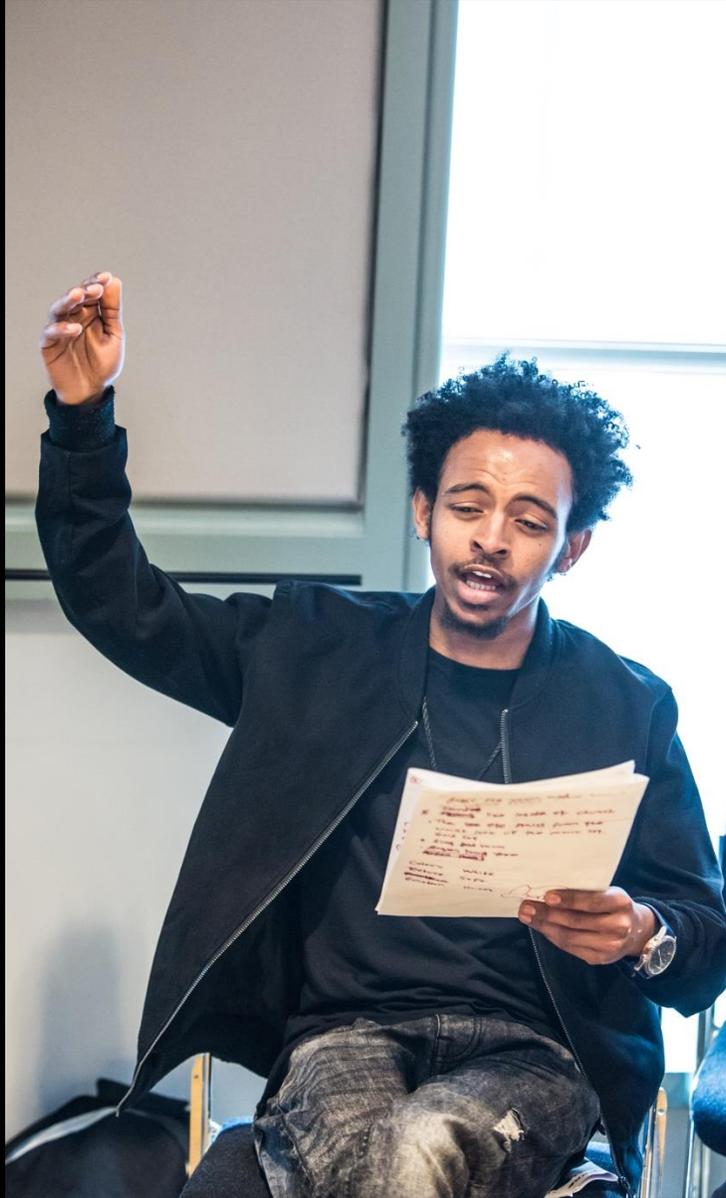
# CHANGING LIVES *locally*

Welcome to the Hanworth Centre.  
We are a vibrant Youth and Community  
Centre in the heart of Hounslow.

## What's On Next?

The Jam

Youth Bonds



Autograph projects: (l) Canvas(s), 2017 (m) Hackney Windrush Engagement, 2019 (R) Family SEND, 2018



Is it gonna affect the rent costs?



"How do you feel about using a spy camera pen to fill out this survey?"

2018/01/11 15:47:10



like a little social experiment

2018/01/11 15:05:49



## Race Justice

Goldsmiths continues its work to advance race equality for all and tackle the root causes of institutional racism.

### Race Justice Strategic Framework

The guiding principles for anti-racism work at Goldsmiths.

### Race Justice Strategy Board

The Board responsible for ensuring the College is effectively challenging racial injustice.

### Race Justice Strategy

The College's strategy to address institutional barriers to race equality.

### Independent inquiry into antisemitism

An independent inquiry into antisemitism is taking place at Goldsmiths, with an open call for evidence.

### Race Equality Charter

Goldsmiths is a member of the Advance HE Race Equality Charter and is working towards a Bronze Award.

### Commitments to GARA

Goldsmiths is working to meet a range of commitments made to Goldsmiths Anti-Racist Action (GARA).

### Closing the Degree Awarding Gap

The work Goldsmiths is doing to address this, which is also known as the Attainment Gap.

### Anti-Racism Training

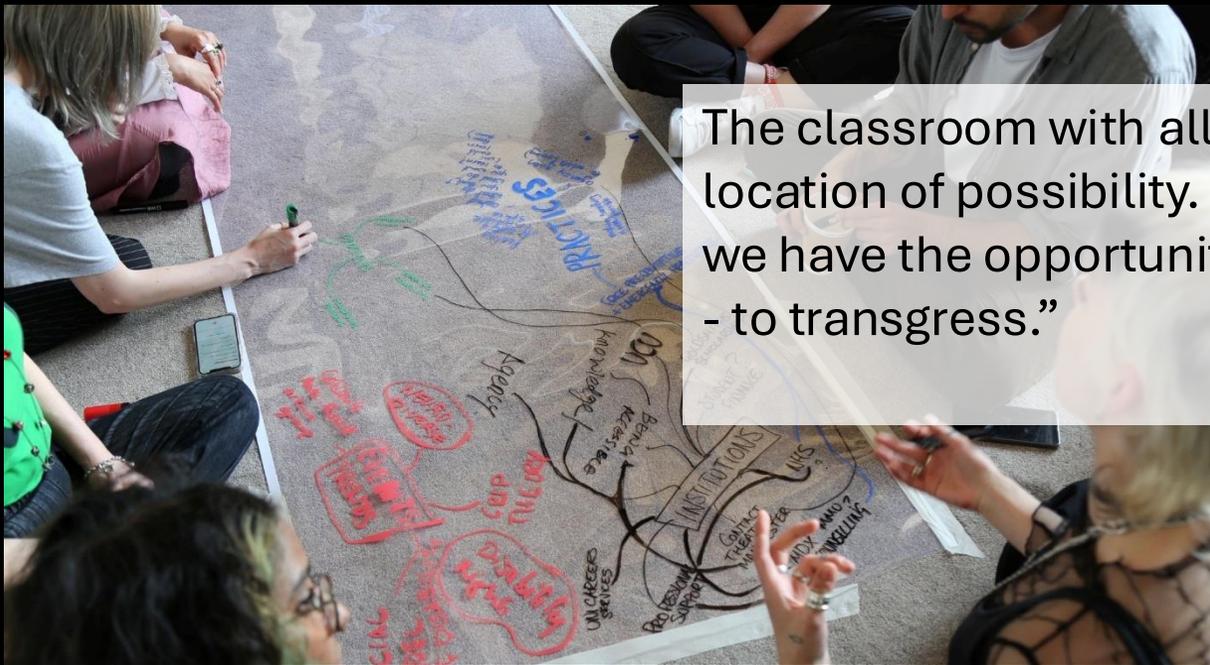
How we're approaching Anti-Racism Training for all staff.

Transformation Programme

## Transformation Programme

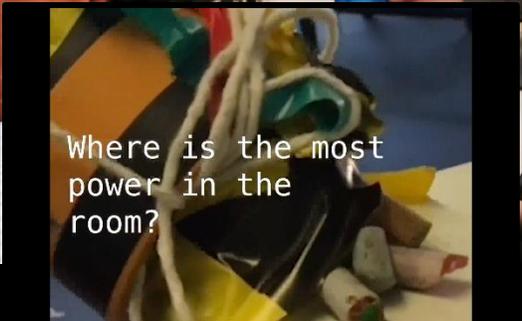
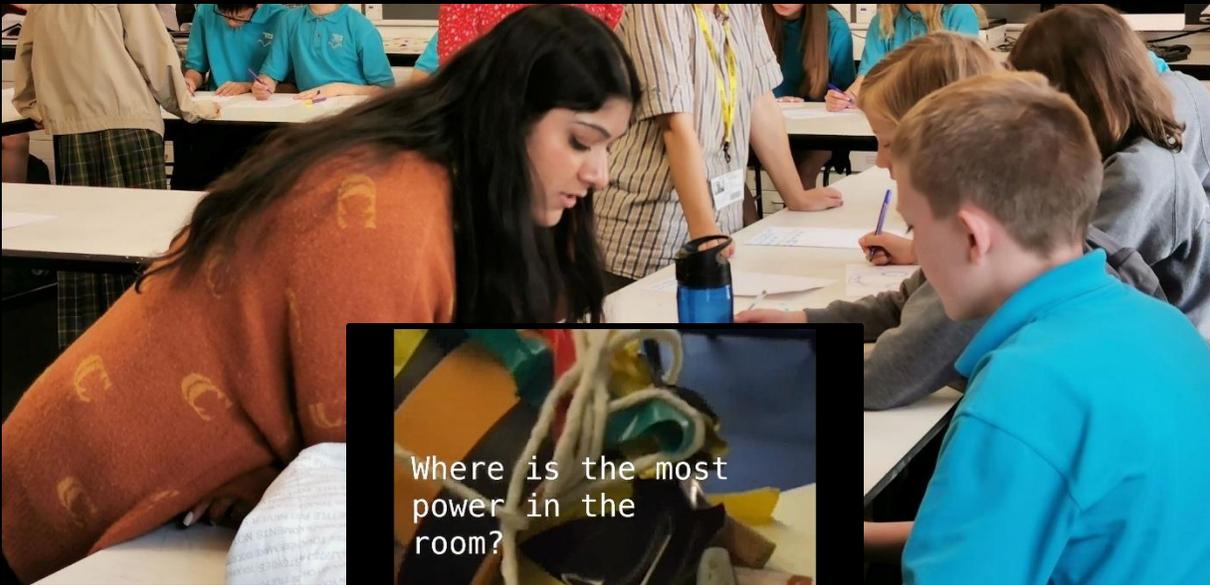
The Transformation Programme formally closed in December 2024. Colleagues are thanked for their hard work and commitment on the programme, which has put us on better foundations by securing savings, renewing our courses and putting in place the faculty structures as we build towards a positive future.

(Top) GARA Occupation, 2019 (Bottom) GUCU Picket Line, 2024



The classroom with all its limitations remains a location of possibility. In that field of possibility we have the opportunity to labour for freedom - to transgress.”

bell hooks



Where is the most power in the room?







PROJECT  
**Acts of Solidarity**

2025 - 2028

In partnership with All Change, Caribbean Social Forum, Counterpoints  
Arts and Mouth That Roars, with Paul Hamlyn Foundation support



**3 ARTISTS HIRED**

Each paid a salary to bring their skills and lived experiences to the project



**TRAINING**

The recruited artists will receive a bespoke programme of support and development



**ARTIST COMMISSIONS**

Each artist will produce a new commission in collaboration with a community partner



**PEER SUPPORT**

Offering reflection, critical feedback and support to the artists involved



**COLLECTIVE PLANNING**

Community partners and artists will co-develop the project's ambition, values and activities



**CODE OF STANDARDS PRODUCED**

Sharing recommendations and best practice from the project



**2 NEW JOBS**

We are recruiting a project producer and evaluator



**SHARING EVENTS**

Sharing the work and thinking taking place through the project

<https://autograph.org.uk/projects-research/acts-of-solidarity>

# Comfort Break

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## SESSION 2 – POWER

What changes because of  
this work?



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## Saul Argent

Cultural Education Research  
Specialist, PhD Student,  
Goldsmiths University



**#TAA25**



# Teaching Artists: What role does research play?

Saul Argent, PhD student, 2024-28

Goldsmiths, University of London and Curious Minds

[sarge001@gold.ac.uk](mailto:sarge001@gold.ac.uk)

# What do we know?

"Sudden shimmers" Maxine Greene (1995/2000: 10)

"Magic moments" Anna Harding (2005: 1)

Artists release the grip of "the straightjacket of efficiency and conformity that accompanies authoritarian models of education" Claire Bishop (2007: 89)

Arts-based approaches across the curriculum are found to improve attendance, engagement, knowledge retention, self-control, compassion, attainment... (Bowen & Kisida, 2024; Catterall, 2012; Hardiman et al., 2019)

BUT Very little current research into Teaching Artists, and even less quantitative data.

Many schools increasingly less willing or able to invest in collaborations with artists - often in schools/communities where it may be needed most.

# Telling the story

We implicitly know the impact and power of artists working with children and young people in schools and communities.

*"This was the best day of school ever!" "I never knew an artist was something I could be." "One of my students who never normally speaks read their poem in front of the class." "Can I take my art home to show it to my mum?"*

But how do we measure this?

How can we tell a compelling story about the power of Teaching Artistry to school leaders, policy makers, funders, etc.?





# My research

How and why do artist-led interventions in schools support young people's development of creativity and curiosity?

PhD in Psychology with Goldsmiths and Curious Minds, supported by SENSS (2024-28)

Using psychometric tools, tasks and qualitative methods to investigate **what** impact artist-led initiatives have on pupils in schools, and **how** this is influenced by artists' approaches to pedagogy.

# Creativity and Curiosity

Essential 21st Century skills (OECD, 2019) but how do we expect children to learn them?

Are they outcomes of Teaching Artist work?

How do we know?

Psychology (and other disciplines) have researched these areas extensively

Developed tools to measure and frameworks to help understand them

Connections with wellbeing, self-regulation, motivation, academic achievement (Kashdan & Steger, 2007; Núñez-Regueiro, et al., 2025; Von Stumm et al., 2011)

I am trying to measure these outcomes from artist-in-school projects, while using qualitative methods to understand how this might happen.



# Artists in Schools Research Network

A group of people interested in how we can better understand the work of Teaching Artists and use this to support more of this work to happen.

If you are...

...a Teaching Artist

...a researcher

...a teacher

...work in a cultural organisation

...or just interested in this work

Join us on **Thursday 5th February** in Wigan

Email Saul Argent: [sarge001@gold.ac.uk](mailto:sarge001@gold.ac.uk) to be kept up to date with details.

# References

- Bishop, C. (2007). The new masters of liberal arts: Artists rewrite the rules of pedagogy. *Modern Painters*, 19(7), 86-89.
- Bowen, D. H., & Kisida, B. (2024). Investigating arts education effects on school engagement and climate. *Educational Policy*, 38(5), 1077-1107.
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[https://www.oecd.org/content/dam/oecd/en/about/projects/edu/education-2040/concept-notes/Skills\\_for\\_2030\\_concept\\_note.pdf](https://www.oecd.org/content/dam/oecd/en/about/projects/edu/education-2040/concept-notes/Skills_for_2030_concept_note.pdf)
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# What difference does this work make and what power do artists hold to shape people, policy and culture?



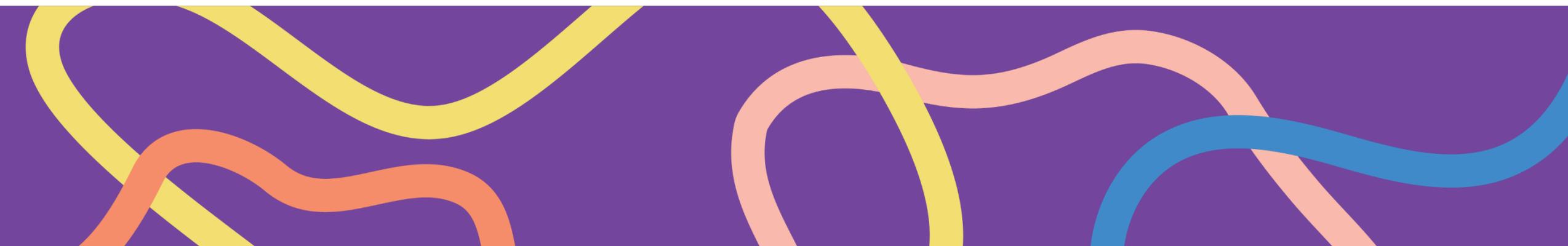
Andy Ash,  
President,  
National Society for  
Education in Art & Design



Jennifer John,  
Composer,  
Artist and Vocal  
Innovator



Hafsa Naib,  
Film Maker and  
Socially Engaged  
Artist



# Brain Break

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# Teaching Artists in the Cultural Ecology – Q&A



Derri Burdon,  
CEO, Curious Minds



Dr Darren Henley OBE  
CEO, Arts Council England



# LUNCH

# Curious Minds



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## SESSION 3 – PRACTICE



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Use code 4253 9013**



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# Sport as Social Intervention: Lessons for a Creative Workforce

**Graham Helm**

National Partnerships Manager,  
StreetGames



**#TAA25**





# **Sport as Social Intervention: Lessons for a Creative Workforce**

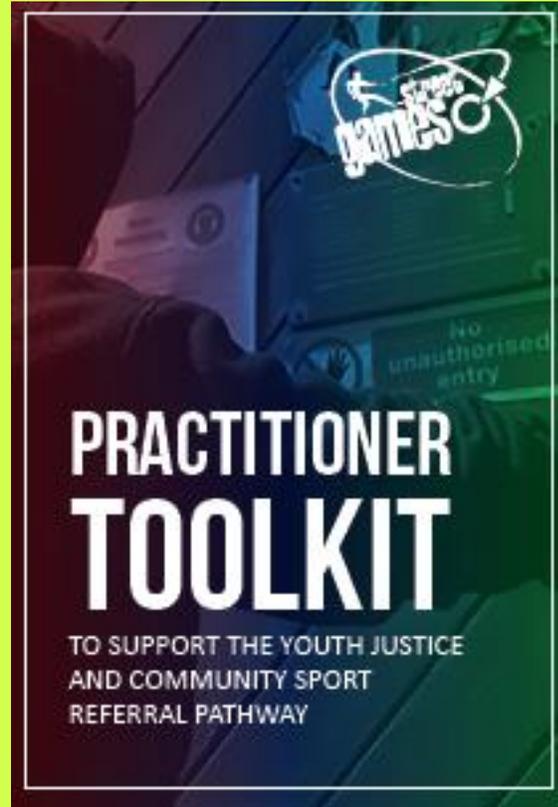
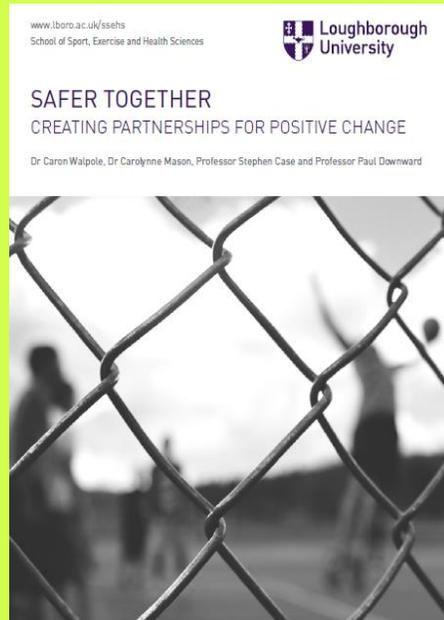
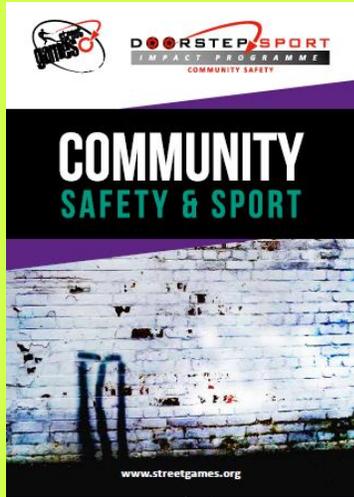
Graham Helm – National Partnerships Manager, Safer

**STREET  
GAMES**

## Who are StreetGames?



# STREET GAMES



## PROBLEM

Lack of appropriately designed and delivered sports opportunities for young people at risk of or involved in offending and Serious Youth Violence.

## ENABLERS AND CONDITIONS

Must be present for success. Absence can hinder a project.



## ACTIVITIES

These are the 'hooks for change' where young people connect with others and start to engage.



## OUTPUTS

Observable and tangible results of activity where young people start to form habits, connect with others and succeed. Often expressed quantitatively (e.g. number of sessions).



## INTERMEDIATE OUTCOMES

Changes resulting from taking part (e.g. increased knowledge, skills, improved attitudes, and behaviour).

**BEHAVIOUR**  
Reduced conflict  
Regular routine  
Improved self-control  
Decrease in ASB/offending  
Reduced alcohol & substance abuse

**WELL-BEING**  
Physically active  
Healthy lifestyle  
Improved mental health  
Improved levels of happiness

**ATTITUDE/VALUES**  
Confident  
Collaborative  
Committed  
Caring  
Empathy

**SKILLS/KNOWLEDGE**  
In education  
Training  
Qualifications  
Employability  
Entrepreneur

**IDENTITY**  
Self-belief  
Self-efficacy  
Positive relationships

## LONG TERM OUTCOMES

Young people making positive choices that provide status and security. They are constructively engaged and future oriented.

RESILIENT

ENGAGED

SUPPORTED

CONNECTED

ASPIRATIONAL

ACCOUNTABILITY LINE

## AIM

To support the development of a pro-social identity for individual young people to prevent offending and reduce re-offending in the context of serious youth violence and to enable young people to make a positive contribution to the community.

# STREET GAMES

## ENABLERS AND CONDITIONS

Must be present for success. Absence can hinder a project.



# GM Audit Dashboard 2025

Ages 10 - 14

No category selected

15 - 17 years

No category selected

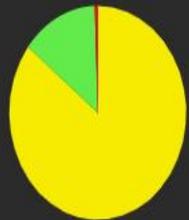
18+

No category selected

Local Authority

No category selected

## Needs Addressed



- Primary 86%
- Secondary 14%
- Tertiary 1%

## Demographics of Community Sport Provision

Ethnic Minority Bracket  
(n= 424) 73% Response Rate



- 1-20% 7%
- 21-40% 7%
- 41-60% 6%
- 61-80% 8%
- 81-100% 45%

Ethnicity

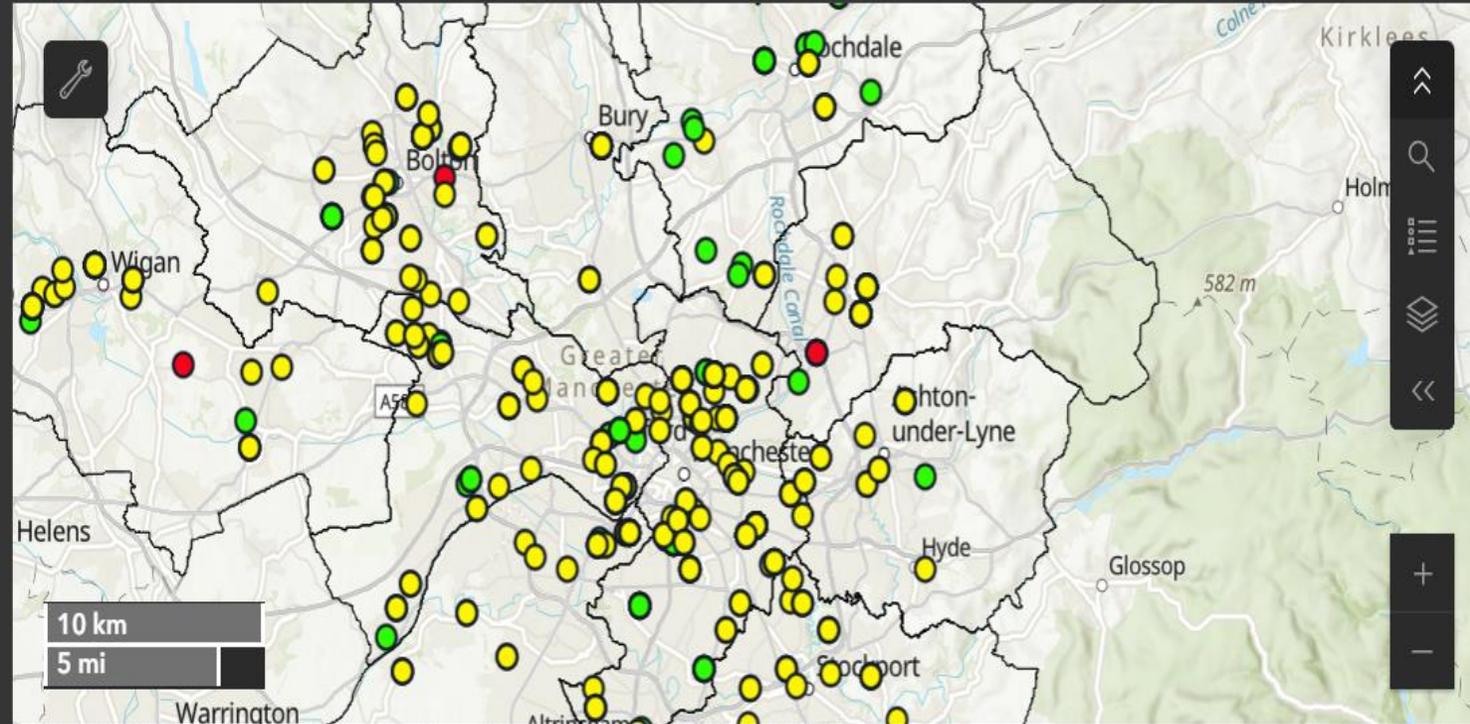
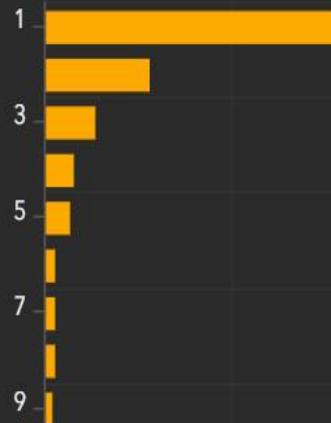
Female %

## Sports Delivered

Community Sports Provision



## IMD Decile



Esri, CGIAR, USGS | Esri UK, Esri, TomTom, Garmin, FAO, METI/NASA, USGS

Powered by Esri

Map

Radius Tool

This dashboard and corresponding map shows community sport provision data across Greater Manchester, mapped at Lower Super Output Area (LSOA) level, collated by StreetGames. The map contains several layers, their visibility can be toggled using the layer filter in the top right corner of the map. You can also find a legend button, which will explain colour coding for any layers that are currently visible. The search icon allows you to search and zoom in on a particular area or address. All graphs/charts are interactive (excluding Sports Delivered). Click on a value to filter provision on the map, you can select multiple values across the dashboard to filter down further. To remove a filter, click

## Community Sport Provision



# STREET GAMES



## GREATER MANCHESTER VIOLENCE REDUCTION UNIT STRATEGIC SPORTS PLAN

### VISION 1

Grow the number of high-quality sport provisions in Greater Manchester's most deprived and vulnerable communities which contribute to the prevention of violence.



Objective	Notes
<b>1a</b> Up-date and evolve the Community Sport Strategic Analysis tool to advance insight to further shape need and vulnerability, i.e. 2021 Census data, Youth Justice Data. Where possible, cross reference with other data sets to provide further analysis of vulnerability and need. i.e. #BeeWell	
<b>1b</b> Refresh the community sport provision layer through undertaking a 2022 audit across the community sport system.	
<b>1c</b> Produce a Local Authority profile taking into consideration the supply of community sport vs the demand for secondary level interventions.	
<b>1d</b> Embed the strategic analysis tool in practice across the community sport sector to support prioritisation of resources into communities.	
<b>1e</b> Embed the strategic analysis tool with external partners to position community sport as a resource to be incorporated into policy strategy and attract investment.	
<b>1f</b> Take a place-based approach to identify communities of interest and develop secondary level interventions across the system.  Young Women and Girls.	
<b>1g</b> Identify all organisations delivering in communities where crime is prevalent, as identified by the GMCA data. Through consultation, create mechanisms of support to enhance practice.	
<b>1h</b> Work across the system to attract additional investment with the purpose to sustain existing community sport provision across communities where children and young people are more vulnerable to becoming involved in violent crime as a victim or perpetrator.	
<b>1i</b> Work across the system to attract additional investment to sustain existing provision in communities where children and young people are more vulnerable to becoming involved in violent crime as a victim or perpetrator.	

### VISION 2

Enhance the confidence, competence and capacity of the sport workforce to ensure high quality delivery which is pro-social in its approach and embeds the principles of trauma informed practice.



Objective	Notes
<b>2a</b> Create a framework outlining recommendations of workforce competencies for practitioners delivering at primary, secondary and tertiary level of intervention that would support connection of the sport sector to multi agency partners.	
<b>2b</b> Evidence practitioners' readiness to work in community sport at secondary level of intervention? Evidence practitioners' readiness to capture the impact they are having through effective monitoring and evaluation.	
<b>2c</b> Capture workforce development across the region and display this on the strategic analysis tool, i.e. ACE's and Trauma Informed Practice, Exploitation, Mentoring.	
<b>2d</b> Link into existing networks or support the development of a sector wide network of practitioners who identify with the community of interest, Young Women and Girls. Through consultation establish what the key priorities are for this group to achieve long term outcomes. What is the workforce need?	
<b>2e</b> Undertake a basic workforce analysis of the prevalence/ competencies/ make up of those working with Women and Girls projects.	

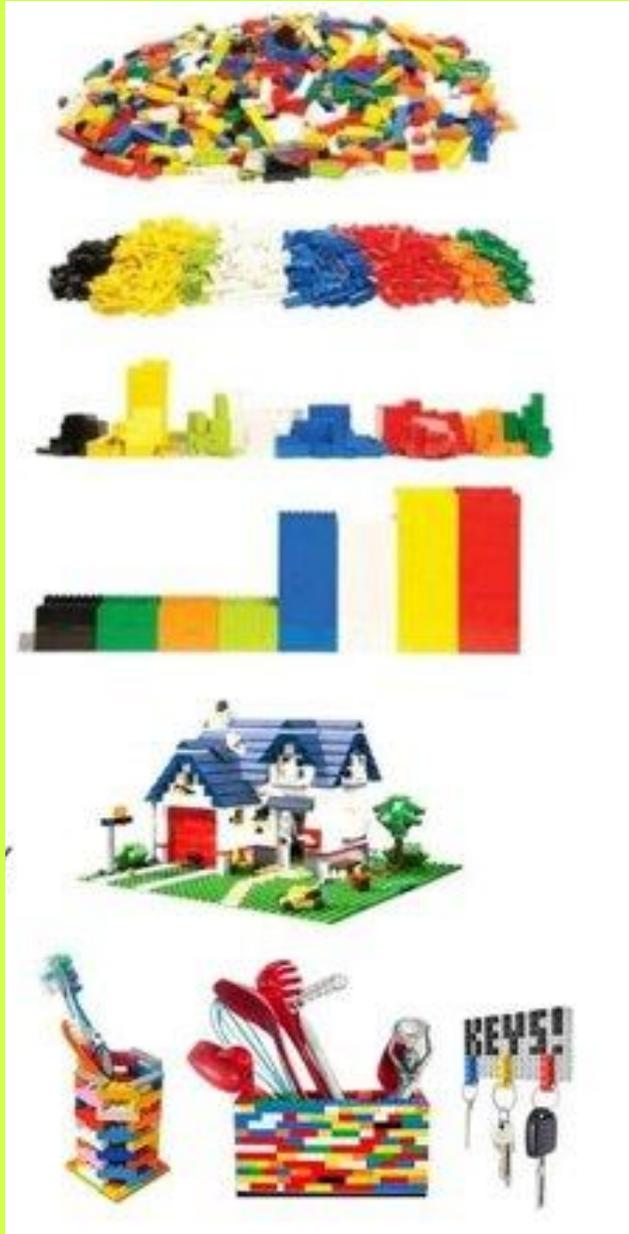
### VISION 3

Increase the number of vulnerable/at risk young people meaningfully, and successfully, referred into sport through evidence-based, multi-agency referral pathways.



Objective	Notes
<b>3a</b> Pilot single point of referral pathway system between sport and other services at Local Authority level.	
<b>3b</b> Identify and pilot Women and Girls opportunity to connect into existing referral pathways at secondary level.	

# STREET GAMES



# Brain Break

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## Kelly Allen

Deputy CEO, Curious Minds



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