

# The Next Generation of Teaching Artists: Art as Activism - Activating Your Own Truth

## ITAC THINK TANK: September 2019

*Hosted by Clara Bloomfield and Edinburgh College BA Drama and Dance Students (Scotland, United Kingdom)*

This is the transcript of one of ITAC Collaborative's monthly Think Tank sessions. Each session focuses on a new theme and is hosted by someone from a different country.

In September of 2019, Clara Bloomfield moderated a panel discussion of her students from Edinburgh College. She used the guiding themes and questions of ITAC4 to explore what the students thought of their current and burgeoning careers in teaching artistry. The questions were: What is the role of the teaching artists as contributors to social justice? What is the responsibility of the 21st-century artist as they engage in different communities? How can artists transform skills and institutions as learning in radical ways? What is the role of art as activism?

Instances in which the text is in [brackets] indicates when the transcriber was not certain of the speaker's original word choice. Ellipses in parentheses (...) indicate when the sound was indecipherable for transcription.

---

### **Clara** 00:18

Tonight's Think Tank: TA -Next Gen. Hi, I'm Clara Bloomfield. I'm a theatre-maker, lecturer, (...) artist, and proud ITAC catalyst. As a lecturer, I work at Performing Arts Studio Scotland at Edinburgh College. Here we provide a dynamic and engaging learning environment which aims to provide the most up to date performing arts training, and experience that prepares our students for the industry. We offer courses in HNCs, HNDs, and acting, dance, makeup, musical theater, technical theatre, and theatre costume. This year we launched our new joint honors degree with Kingston University, our BA Honors Dance and Drama degree. As part of this degree, we are Scotland's only Applied Theatre strand. We are educating tomorrow's teaching artists through practice lab based workshops and work placements.

**Clara** 01:10

Within tonight's Think Tank, we'll see myself and some of our students engage with themes of last year's conference and through engaging with last year's theme to unearth new questions and new possibilities. This is an interactive podcast. We're calling out to our colleagues from around the world to share their knowledge and experience with the next generation of teaching artists. Now, I'll introduce you to our students this evening.

**Callum** 01:33

I am Calum.

**Zazu** 01:34

Hi, I am Zazu.

**Hannah Louise** 01:35

I'm Hannah Louise.

**Cat** 01:37

Hi, I'm Cat.

**Rhona** 01:38

I'm Rhona.

**Becca** 01:39

I'm Becca.

**Clara** 01:40

Now, we thought it would be really useful to go back to ITAC in New York in 2018. And revisit those questions. The questions were as follows: What is the role of the teaching artists as contributors to social justice? What is the responsibility of the 21st century artist as they engage in different communities? How can artists transform schools and institutions as learning in radical ways? And what is the role of art as activism? So our students, over the course of this evening, will answer some of these questions and, at the end, pose new questions and hopefully, with a little help, you'll be able to share your education and experience with them. So let's kick off. What is the role of the teaching artists as a contributor to social justice? Callum?

**Callum** 02:22

As an artist, I feel that the role is to enhance and encourage the voices of the community and express the social injustices that rise amongst the people. Through my own art, which is drama and theatre, I'm able to use my expertise as an artist to invoke change within the society.

**Clara** 02:40

Zazu, is that the same for you?

**Zazu 02:41**

Well, I've just have a few bullet points. Like, I think that it's important to give the voice to the voiceless, and to work closely with victims of social injustice in order to get their rights and respect, and through art describe to the unspeakable and using art to start a discussion.

**Clara 03:02**

Becca?

**Becca 03:03**

I feel that art has always been a catalyst for social change throughout history, and what with political theatre and all that. And I think that now we're at a time where it feels like history is happening around us, what with the political atmosphere that's going on. And it's just quite exciting to be in a place where art is affecting us more in a social justice environment.

**Clara 03:35**

I want to come back to that in a second actually about this notion of art happening, around you and history's happening around you: can you just explain a little bit more, potentially as a group, about how your understanding of teaching artistry can support you to contribute to that conversation? Cat, what would you say?

**Cat 03:56**

I just believe that in short, we are the voice, we need to advocate, inspire and be the educator.

**Hannah Louise 04:04**

I think that we have a responsibility in which we have really strong voices and the tools to be able to really speak out in a socialist capacity with our teaching artistry. And in order to do that, if we choose to and choose to use our art to work with communities in a teaching artist environment, then we have the real tangible notion of change around us and we have the ability to use that. And I think if we do take that on then we will see results for ourselves and future generations.

**Clara 04:45**

That's brilliant, Hannah, because you identified the word responsibility. And I think that's a key thing for us at ITAC is actually understanding the responsibility of the 21st century artist as we engage in different communities. Becca, what's your thoughts on that?

**Becca 05:00**

I feel that everyone - every human being - is inherently creative. And so I think that everybody should have that opportunity to express their creativity in whatever way they feel most comfortable. However, some areas, due to many different factors, don't have access to resources that will allow them to do that. And so it's the responsibility of those, often teaching artists, who have access to that, to bring those resources to those who don't in order to create more teaching artists, but also more creative, human beings.

**Clara** 05:41

And how important is that for our well being - this notion of creativity as from a humanitarian perspective?

**Becca** 05:48

I feel that we are far more warm when we're creative. And that is just my own opinion. But it has been proven in scientific studies that human beings are creative, and that we function better when we have a creative outlet, whatever that may be, whether it is in a performance aspect, or whether it's in drawing, painting, even just like knitting or something. That's why people have hobbies - it's because it helps them to cope with their everyday life, that -

**Rona** 06:28

It's an outlet.

**Becca** 06:30

Yeah.

**Rona** 06:30

I think it's a place for them to explore a deeper part of themselves. I think if they have the every day, they have school or their job or things like that. I think without having the creative (...) within them, they wouldn't be able to handle the everyday. So I feel like creativity is actually a fundamental part of everything. So without it we really would not be able to function, so I think that's why it is our responsibility (as TA's) to engage in so many different communities, so many minorities, cause we need to be able to place it, these little droplets so that they can then enhance it within their communities and bring them to the forefront.

**Becca** 07:09

And not just in a way where it's trying to create the next breeds of actors or painters or anything. It's just in a general human sense. We're not just trying to create - give creativity to give them jobs in creative fields, but just to help them with everyday life.

**Cat** 07:28

Yeah, as a safe space where they're not told that this is right and this is wrong because that puts pressure on. Maybe we can actually just discuss stuff or feel things that they may have been taught were incorrect before. And that's actually where you get the best product when people feel happy. Yeah.

**Clara** 07:43

That's interesting, isn't it? That notion of happiness and joy. Zazu?

**Zazu** 07:46

And well, to add on that, I think that we (as TA's) are responsible to take, I think, take away the idea of community as a minority, and rather introduce it as a perfectly fitting part of the jigsaw puzzle. And that is called our society.

**Clara** 08:07

So we're trying to actually not push people into a mold, but give people an opportunity to use their art to discover what their role is within society and what they want to say about society. And hopefully, like you're all saying, find their joy. Callum, is there anything you want to add?

**Callum** 08:21

Yeah, just on that - just making sure that, I think, that the art that you're providing is open and accessible. And you're working with those people at the same level versus those, as I put it here, to try your hardest to make sure you've got a real non-hegemonic working environment. Making sure that the range of people that you're working with - that your artwork is available to a range of different people and a range of different communities. And I think this will give them (the participants) the opportunities to develop their own education, their own ideas on the world, and discover a sense of identity within themselves.

**Clara** 09:04

There's something wonderful with this notion of identity and you spoke about it so eloquently about breaking this notion of hegemonic structures. What's the danger existing in hegemonic learning structures? And what's our job as artists to try and steer clear of that?

**Cat**

Being dictated and told -

**Callum** 09:20

- what to do?

**Cat** 09:22

Yeah, and you don't, we don't want any of that anywhere. Because people don't want to feel like that.

**Callum** 09:27

Sometimes people do need that guidance in life and have to be told what to do submit so they can understand but I think just the perspective, you can't be like that. I think you have to work with them (participants) and really get hands on with them, in a sense to actually understand why we need this art, you know? Why do we need this and why do you need to go in there with the art?

**Clara** 09:51

Ah, so it's about us giving the art form but not the idea and not the outcome. Hannah?

**Hannah Louise** 09:57

I think that as teaching artists we're facilitating the conversation. We're not controlling the conversation and I think in school environments and a lot of - it goes beyond skill and further education as well. You're kind of put into these little letterboxes, essentially of personality traits

or life experiences that you're expected to have and develop on from that. Whereas the role of the teaching artists, you go in and you facilitate with communities and with groups of people who want to break free of that mold, and you give them the opportunity and give them the tools -

**Zazu** 10:38

Give them the safe space to do that.

**Hannah Louise** 10:40

- to do that, and to build on that and grow from that. You're not going in and say, Okay, today, we're going to change your life. Because really, that's scarier than for some people than just being like, Okay, this is what we're gonna do today.

**Callum** 10:52

That's pressure for the artist as well.

**Hannah Louise** 10:53

Yeah, exactly, exactly.

**Rhona** 10:54

I think that's why it's so important for us, like talking about our degree and having the applied theatre module is so important, because taking from when we worked with ITAC and they're like, they take their inspiration, much from Eric Booth and things like that. And in the US, a teaching artist is a pretty established thing. Yes, it's not being fully accepted, obviously, everything starts to work and blah, blah. But it is becoming a much more prominent thing within the UK and things like that. And I think by bringing it into degrees, or even just in conversation, is building up the idea of a teaching artist fundamentally, so that we can use that in schools and institutions. Without having that knowledge of what it is we can't use that.

**Becca** 11:41

I think as well, as people who are studying a degree, a lot of us have always felt and - the majority of us come from acting or musical theater background, coming into this degree - I think that we've all thought about where our careers are going. And I think 'teaching' is always put above our heads, and -

**Clara** 12:04

That's a negative word.

**Becca** 12:05

Yes, a negative word. Giving us the fallback of being like, Oh, it's okay, I can just go and be a teacher, if I want to. And teacher, being in that sense going and getting a degree in teaching and going to a high school or primary school or a college or university and teaching there. However, a teaching artists is something that I've only discovered coming here. And as someone who loves engaging with people, I think that teaching artist is a beautiful way to have

that aspect of teaching, but without the lens of the hierarchal sense, also being able to practice your own art work.

**Hannah Louise** 12:50

And I think coming from that kind of background, there's always this notion of a hierarchy within the arts and it puts commercial performers above community theatre and working in that grassroots level in order to work with non-actors and people in communities. And I think that by what Rona was saying about bringing in to degree level or just conversation, it breaks down that notion, and it really makes it look at me, I mean, within our careers for that to be an option for that to be accepted.

**Clara** 13:29

Do you feel then, within our degree, that using the applied theatre model and really looking at yourself as a teaching artist, do you feel it's enriching your arts practice?

13:37

(Words of agreement from the group)

**Cat** 13:39

Maybe it's a musical theatre background, but for me when I was a teacher, I think of Mrs. Trunchbull in Matilda, but when I talk about like applied theatre like this model about the teaching artist, I see the Fairy Godmother. That's like nurturing somebody and guiding them and caring for them and looking after them. Does that make sense?

13:56

(Words of agreement from the group)

**Cat** 13:57

I never felt that until about four weeks ago.

**Callum** 14:02

What surprised me is the term "teaching artist" because I think - the surprising thing is we've probably been surrounded by all these people all our lives.

14:10

(Words of agreement from the group)

**Callum** 14:11

People with these skills and doing netting or, you know, things that - we've seen it, we've seen it, but we've just never used that term because there, probably here in this country, has never been a term for that. Whereas, we're now starting to unravel loads of new ways of describing this person and its what Cat said there, I think it's that - it's a real not true way of describing the person.

**Hannah Louise** 14:11

I think I was involved - I was part of the practice before I even knew what it was. And I think that that's what's really special is learning that a big part of what I was already really passionate about actually has a place within the arts to exist in its own little bubble and then branch out. And the fact that it has been expanding and branching out and I just didn't have the resources to access that, but now that I do, it not only enriches what I was doing before, but it takes it to a whole new level of having the proper tools to be able to do that responsibly and with with a much bigger ethical consideration behind it as well.

**Clara** 15:20

And, for you Zazu, what does that look like - this notion of responsibility and ethical working as a teaching artist and how does that tie in with your art?

**Zazu** 15:29

Well, it may be - as a child, I remember there was glimpses of people, teachers coming in and doing like an art project or taking out an old mathematic class into a different kind of approach. And I, as a child, I would wonder, that was something unique and that was fun. And I enjoyed that. And I just thought why it can be like this all the time, I learn so much more. Because again, you use those kinesthetic kind of approach and you do things then there's some muscle memory involved in it. And all that? It helps you to absorb that knowledge in a more fun way, and maybe explores other paths as well, that could interest you in that subject. So I think now that we know that there is such a thing, as a teaching artist, we can actually train teachers to become a teaching artist, which would be beneficial for the youth and for the upcoming generations.

**Clara** 16:38

That's quite radical - suggesting that actually we have the capabilities to work with educators to reimagine what the education system can do. Rhona, do you have anything want to say about that?

**Rhona** 16:50

Yeah, I think the notion - by going back to what we're talking about even and the degree level, talking about how quickly we've established teaching artists... going into schools at a younger level, like primary schools even high schools, I, like Zazu said, whenever I was in education, and very much felt like a teacher was above you, and learn from the teacher. And if you've got an outside person to come along, it was like, wow, they're so unique. How are they doing this? And it was a very strange feeling. And it went into what we were talking about our applied theatre class, the two different types of teaching. There's the didactic, which was what I had always experienced. The notion that the teacher will teach you and you'll just absorb, like a wee sponge.

**Rhona** 17:31

And then, when these facilitators or people would come in, like Zazu said, very like experimental and you got to experience all these different types of things. I think it's about working with not just the teachers, but working with the younger generation - with children, all different age



levels, to level that playing field, and make sure that it's not a big gap between the teacher and the learner. It is even ground and even the teacher should be taking (learning) from the student, they should be learning every day. Like, people say, you take something new from every day. I think we need to close that gap. And it's really, really important that we do that so that not only does the child feel supported, and welcomed into this environment by the teacher, facilitator, whoever they may be - teaching artists, has no greater understanding of how that child likes to be taught or how they can approach learning in a different way.

**Clara 18:37**

So they're really giving that person autonomy within their education. I think what's interesting about that is that actually really connects to one of our main themes last year of the conference: is how do or how can artists transform schools and institutions of learning in radical ways? And I think picking up ever so slightly there on what you were saying what is that? My relationship with my was an educator and as a theatre maker, my practice is so inherently linked, and the more I work within, certainly a college environment, I'm really starting to sort of reposition myself in a position that we're (the lecturer) no longer the holder of knowledge, that is students, you can access all the information that you want to need at the click of a button. So do we need to have a new model for education as a career coaching? Callum?

**Callum 19:26**

And, yeah, I believe we do need a new model for teaching. I think there's I think there's a lot of new ways that you can go into schools and not have this didactic way of teaching. And, and I think there's this idea of sort of understanding for your art is going to do when you're going into that classroom or the community but also understanding what the participants within the community are gonna take from it, and what Rhona was saying there, this idea of you learn from something? And I think radical ways would really help that. I think it's a great notion in your head of being able to go in and - this famous saying of you learn a new thing every day. And how many times can teachers say that when they're in that job? Can they be learning something every day? But I feel like in a more radical way, or a radical approach, they may.

**Clara 20:28**

That's interesting. So we're not confined by this notion of columns and boxes and discipline. Becca, is there anything you want to sort of add on to that about a teaching artists, how would you encourage young people to take ownership over their education?

**Becca 20:43**

Yeah, I think it's just linking back to what Zazu and Rhona said about when people came in to their school and did those like - I remember when people came into my school and did a special workshop, or something that was engaging in business skills, but you have to pretend to be a business and you have to make products and stuff like that. And the idea that that was something that was a "one-off", when it could be something is that you're constantly engaging with. It doesn't need to just be a treat. Yeah, for "oh, you're good and you've had - here's a Star of the Year, this is how fun it could be." But in reality, you're just going to be sitting in classes for the rest of the year.

**Rhona 21:34**

That's very like what you were telling us about your own practice, Clara, was the idea of, you don't just want to drop in. If you're asked to facilitate or work within a community or a school, you don't just want to put yourself in there for a week or a lesson or a couple of weeks -

**Callum 21:50**

And be forgotten.

**Rhona 21:51**

And being really thought about you want to like you said, you don't want to just teach them something. Yeah, you want to when they're create an impact, but also give them the skills to put your idea or their ideas collectively forward into their learning and into the community's ability to carry on.

**Clara 22:08**

It sounds like there's something to do with at least the importance of our relationship, the relationship before the art before this notion of "we have to make a product". If you can look at the relationship as they catalyst for the conversation and the art becomes a conversation. Cat, what would like to add on to that?

**Cat 22:23**

I think we essentially need to ask them how they want to learn, be the inspiration to show the different ways and how they can learn. Because you don't always know what is the best way for you to learn until you've been shown it. So our responsibility is to sort of show them all the different ways some people could be easier for them to learn to numbers and letters, a lot people learn through improv and stuff like that.

**Becca 22:47**

I think it's also really important to give students that opportunity for feedback on how they're learning. Because, for example, when I was in high school, we were being taught - it was getting taught religious studies and stuff like that. And we had some Catholic people come in and do assemblies with us. And a lot of people felt that we were getting all this religion pushed upon us, and that we would rather have more education on it, and how other religions represented as well, because we weren't - we weren't a classified religious school. So why were we getting this religion, when there were people who didn't identify with that, and it ended up going in the news. There was a petition started by one of my classmates. We ended up managing to get this changed. And so that was something that had never happened before. But if you tell students that they're allowed to ask to have a change, and they're allowed to say, you know, this isn't working. Because once they do, change does come.

**Becca 23:59**

I think that kids are taught nowadays that they can make a change. And I think we are definitely developing there. And you've got people who are under the age of 16, who are fighting for

climate change, and adults who are hurting often, nothing to do with it. So I think that young people are now discovering more and more that they have the ability to create change, but just not making a force of the need to have.

**Clara** 24:28

You wonder why people then are frightened - that people who hold the power are frightened of allowing people to have a voice and don't want to lose that power.

24:35

(Excited agreement from the group)

**Clara** 24:39

Because that gets me status. Yeah. And I'm important.

**Clara** 24:42

As teaching artists, we realize that that's not the thing that's important, is it?

**Callum** 24:45

Everything these days is about the whole idea of knowledge. And the teachers still have the same knowledge as work that they did 20 years ago, thirty years ago. And I think that's what it comes down to now is that teachers probably don't want to let that status slip because it's that idea of - Maybe the students know more? And for - to go in more radical ways, as that is maybe understanding how can we allow the students to teach - to them us.

**Clara** 25:15

Well, it becomes this dialogue, this exchange. I think this idea of teacher as 'expert' is it still important? However, it's about once you know, if you're confident with materials, let it go! And then actually use that environment to have that discussion, Hannah, I want to go back to you in a second. Zazu, what's your consideration on sort of radical environment?

**Zazu** 25:37

Well, I've written something.

**Clara** 25:40

Oh, are you gonna share it with us today?

**Zazu** 25:41

I am.

**Clara Bloomfield** 25:42

Lovely.

**Zazu** 25:42

I was a bit - I think I was about - there was a lot of frustration. So I might be using quite strong opinions. But here we go.

**Clara** 25:52

But it's not the point, though. Yes. All right. Yeah, art unravels the world, right.

**Zazu** 25:57

I was sure of myself, and I know what I'm talking about.

**Becca** 26:00

From your perspective of the world.

**Zazu** 26:02

From my perspective.

**Clara Bloomfield** 26:02

And your context.

**Zazu** 26:04

So I've written that, well, right now, we are still taking away creativity from young people through shoving knowledge in a outdated way down their throats. And since the beginning of homosapiens, we have been artistically involved at all times. All through drawings, to express ourselves and to tell our stories, creating weapons and tools to help us doing day to day tasks. Through moving around and exploring and learning about the world on our own terms. But unfortunately, somewhere along the way, it has been taken away from us. We have been put in the rooms and sat on the school benches and forced to listen to a person that is standing and speaking at us (as the student / learner).

**Zazu** 26:50

We are losing more and more creative minds, in my opinion, through boring them to death and killing their passion before they even discover what it really is. We can transform the society by encouraging young minds to think for themselves, to make their own opinions, to find creative ways to overcome problems that people think, right now, that cannot be solved. And I think we need new ways to encourage and reengage with the creative self because youth are our future. And so far, we are discouraging them to take an active part in building and living in in a healthy society. I think we need to change things the way they are right now.

**Clara** 27:38

You spoke about new ways and, Becca, that goes back to what you said about when you were at school a couple of years ago - that someone had the confidence to stand up and let their voice be heard. And I think that really connects to, I suppose, what our role is - depending on context of how we use art as activism. Hannah, what's your thoughts on art as activism?

**Hannah Louise** 27:59

So I think that teaching artists - when we're going into communities, we have a real responsibility to decide if we have a place of aiding in the facilitation of those stories. Just in order to ensure that we are going in there and doing good and not making their (the participants) lives harder. And I think a really good methodology in terms to do that is working with the tools that communities have already, in order to create a change that is tangible. And we kind of touched on it in our in our classes where you don't want to parachute into communities, give them all these incredible tools and resources and be like, Okay, this is how you can empower yourself for change, or here's how you can participate socially or politically, or get a better education, and then you leave and those communities are left with nothing. I think that that's an incredible initiative to go in and want to do something with those communities, but if you are going in there, leaving your art behind, but not leaving them with the tools to then use it? I think that that in a lot of senses can actually create a bigger problem, because then you have people who feel very disenfranchised, and that in itself can be really damaging. So I think it's using art to liberate communities and using art to liberate individuals like giving them the tools to allow that to be a consistent change for them within their lives, paths, the projects and the things that we work on.

**Clara** 29:40

Absolutely, and this notion of parachuting and leaving your art? That suggests that as artists we are gods. And actually what you said before using art to tell people's own story and it's not about us is setting the agenda. Rhona?

**Rhona** 29:53

Yeah, I - going off the same thing. I will be honest when I read - when we're talking about the questions. So I took it as artists versus activists and I started thinking about this notion of why do we need to define that? Why do we need to find ourselves as an artist or as an activist? Then re-reading the question, so it was artist as the activist. And so that kind of like - that actually worked together, in my mind. As I was like, I don't think the definition is important either way. I think all art encompasses activism. No matter which way you're doing it through your big P Politics or small p politics, whether it's your personal way of thinking through, it's your committees role - things like that. I think we need to get rid of this idea that certain types of art can deal with certain types of social issues or political issues. I think it should be everything that can be involved with everything. And that is up to teaching artists, the community that they're working with - all the people are involved with that project to decide how and why they want to produce this piece, or whatever part of activism that is.

**Clara** 31:03

I think that goes back to what we learnt from Liz Lerman doesn't it? About not just having a hegemonic structure of this sort of top down, vertical approach to the value of art in terms of bourgeois vs. community, but actual understanding. The notion of society and how society should exist. Not in this top down structure of who's rich and who's not. What color you are and what color you're not, what ethnicity are, what gender you are, what sexuality you are, but

actually looking at this as just a horizontal plane of being. And just using art to navigate our way through these things, more things, Cat, is there , anything you want to add to that?

**Cat 31:36**

Artists and activists - for me is very obvious: be the change that you want to see in the world. And we consciously create the art of the things that we are passionate about, and that we want to use to change, inspire, and coach or shock around the world around us.

**Becca 31:52**

I don't feel I can say no, I felt that. If it wasn't for my art, I wouldn't have been inspired to get involved in activism. I felt like through creating art, it's how I discovered a lot of social justice. I don't want to say trends, but -

**Clara 32:12**

Movements?

**Becca 32:12**

Movements. Thank you very much. Social justice movements. And so within that art has always been linked to how I feel with activism. And I think that, yeah.

**Clara 32:28**

I think what's really clear is through all your conversations this evening is that through this module, and through understanding the role of teaching artists, something's awakened in every single one of you in through the engagement with your politics - how you can use your art as a vehicle for other people to talk about their politics, their situation. That they can tell the stories they want to tell. Callum?

**Callum 32:51**

Just going over what you were saying, yeah, I think I believe that I would never have seen myself as an activist, I would have never classed myself, but I think, now that I can see how art can create that activism, I think for me, it's all about finding the truth, or the sort of finding the truth through my art, and whether that be towards communities that you're working in or an individual? I think it's that idea of activating your own truth and finding out not so much an outcome, but a path.

**Clara 33:30**

Isn't that wonderful actually? That you don't necessarily have to have a product oriented approach, that you can use art as a way to start that conversation with your family, with other people in the community, to discovering your own truth. Zazu, how do you think we do that?

**Zazu 33:46**

Personally, I think that artists as activists is the only way forward. Because we organized and took part in marches when we wanted rights, and we did posters when people ignore the sound of our voices. We slip in political subjects into theatre in order to be heard and to start a

conversation. And we sing, to move people's hearts. So we do not use weapons, we fight through the most powerful way possible. And that's through our art.

**Clara** 34:20

That's beautiful. So as we come to the end of our podcast this evening, and I think this is when we call out to our colleagues and friends around the world for you to share your knowledge and experience with the next generation of teaching artists right here in Scotland - right here in Edinburgh. And to do that, we're going to pose you for questions and hopefully you can answer these questions. They'll be put underneath in the comments below. But we'll ask you them. And whatever you do, if you can, sort of send these please to the Twitter handle @itac\_collab #TANextgen and that's just short for next generation. So the first question I would like to pose to you...

**Callum** 35:03

is, as a teaching artists, what can you learn? And how can you approach and unravel the truths?

**Clara** 35:11

So by you demean yourself? What can you learn?

**Callum** 35:16

As a student? Yeah.

**Clara** 35:17

Yeah, excellent. So for us, it's really important that we begin to understand how we can learn from other people and their approaches to unraveling this truth that we spoke about in terms of activism. Wonderful. Hannah?

**Becca** 35:32

So as a teaching artist, how do you stay responsible for the communities in which you work in?

**Clara** 35:38

And that's something we need to constantly renegotiate - what is our responsibility? How do we ethically look after other people? So we're really, really looking to your guidance here, ITAC community, about how do we do that in a way that keeps community safe? And how do we keep ourselves safe? Because there's people who are young, within this field, we need to find ways to safeguard our emotional well being and our hearts, Cat, question number three.

**Cat** 36:05

As a teaching artist, how do we engage communities while staying true to our own beliefs?

**Clara** 36:11

So there's that balance there isn't there about facilitating the art and the life experiences of other people, but where's room for your art within that? Or is your art teaching artistry? A wonderful question. And finally, Becca?

**Becca** 36:26

What is the rule of practice within your work i.e. which practitioners inform your work?

**Clara** 36:33

So we're really interested to learn from the new, wonderful practitioners that we've never heard of before. And we can use that to underpin our own methods and methodologies from working with other communities.

**Clara** 36:45

It's been an absolute pleasure working with our students this evening to talk about our connections to the themes from last year. They've certainly really, really, re-informed the way that I approached my work, the work they do with ITAC as a catalyst, and the work that I do with communities and is really informing the way that I engage with our students in a way that hopefully is authentic and activating their truth. Thank you very much for your time this evening. From all of us here at Edinburgh College, good bye!

37:12

Bye!