



# ELEMENTS



REPORT 2017: By Dr Karen Wickett, University of Plymouth



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Painting with different materials and textures – Lucy Lean at St Georges Pre School

## The report at a glance

Creative Elements aims to strengthen the creative practices of the Early Care and Education (ECE) sector in Somerset, by providing a suite of creative projects for young children and those that care for them. The Paul Hamlyn Foundation, the Real Ideas Organisation and the arts education initiative, InspirED Somerset, funded the project, with in-kind support from Somerset County Council.

This report presents and discusses *one* of these projects: Elements.

Elements develops collaborations between artists/creative practitioners, Early Care and Education (ECE) practitioners, Local Authority (LA) ECE Advisors and Take Art. The Take Art Early Years (EY) team viewed that this project would support the development of creative experiences for children in the participating settings.

To establish the creative collaborations, the Take Art Early Years (EY) director brokered relationships between artists, ECE practitioners, LA advisors and the EY Take Art team. A dialogic and reflective framework was also developed so that these adults could plan and implement the creative experiences for the children. Through action research the relationships and collaborations were explored.

This overview introduces Elements, the political and academic context in which the programme is located and the action research. A summary of the research findings is presented, highlighting the key roles of ECE leaders, LA advisors and arts organisations EY leaders, when establishing collaborations between ECE settings and arts organisations.



Setting up a tripod and swinging a strung up bottle full of diluted paint to see what patterns emerge. A game was created spontaneously, swinging the bottle from one to another. Who would be holding it when the paint ran out? - Deborah Westmancoat at BizziKidz Nursery

## Introducing the suite of Elements projects

Since 2000 the Take Art EY<sup>1</sup> team has provided a range of opportunities for the under-fives and their families to enjoy arts experiences of the highest quality. Alongside these experiences the Take Art EY team have also supported ECE practitioners by providing rich creative experiences in ECE settings. Projects supporting ECE practitioners include Take Part, which are introductory taster sessions, and longer-term projects such as Little Big Bang<sup>2</sup>. Embedded in these projects is Continuing Professional Development (CPD) for ECE practitioners. Another thread of each of the project is research, the findings of which are of national significance and influence in the ECE arts context. The findings also shape the design of future Take Art ECE creative projects.

In 2016 the Take Art EY team secured funding for four complimentary ECE arts projects. The suite of projects come under the umbrella term Creative Elements. The four projects are:

1. Elements – a collaboration between ECE practitioners and artists in Somerset;
2. Soundwaves Extra – a collaboration between ECE practitioners and music practitioners across the South West Region;
3. Regional ECE Symposium to be held in Taunton in February 2018;
4. Hopper - an ECE theatre project, across the counties of Somerset and Surrey.

The overarching ambition of all these projects is to strengthen the ECE creative sector and practices in Somerset and beyond.

The purpose of this report is to present an overview of Elements, the research process, research findings and suggest implications for practice and policy makers locally and nationally.

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<sup>1</sup> Take Art is an arts charity that provides those living in Somerset opportunities to experience and work within the arts. <http://www.takeart.org/>

<sup>2</sup> For more information about Take Part, Little Big Bang and other Take Art ECE projects visit <http://www.takeart.org/projects/category/early-years>



Making 3D artworks with recycled plastic materials and objects, joined together with blue tac, adhesive tape and elastic bands – Peter Margerum at Blackbrook Primary

## Elements in practice

Over the course of the 2016/17 academic year, 11 individual projects were planned and implemented in a range of ECE settings. The settings included private and voluntary ECE settings, a school nursery class, a reception class and a reception/KS1 class. The creative activity comprised of an artist/creative practitioner working with and alongside ECE practitioners. Together they provided creative experiences for children in the setting. The artist/creative practitioners were specialists in dance, the visual arts or digital arts.

### The programme

The programme for each project included:

- Six half days of delivery by the artist/creative practitioner;
- Introduction planning, mid-project review and a reflection session at the end – those attending the meetings were Take Art EY leader, LA ECE advisor, artist/creative practitioner, ECE leader and practitioner;
- A pedagogical mentor who bridged the gap between the artist/creative practitioner and ECE practitioners;
- Writing a case study<sup>3 4</sup>;
- Two free places on the InspirED<sup>5</sup> CPD sessions.

The design of Elements was influenced by the findings of Little Big Bang, a previous Take Art EY project. One significant finding was that when artists/creative practitioners and ECE practitioners were establishing relationships there were challenges in finding ‘a common language, communication systems and terminology’ (Young, 2012:9). To minimise this challenge each Elements series started with an introduction and planning meeting. The meeting was facilitated by a member of the Take Art EY team and attended by the ECE manager/leader, an ECE practitioner, an artist/creative practitioner and LA ECE advisor. During this meeting

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<sup>3</sup> Completed Case Studies can be found on the Take Art website  
<http://www.takeart.org/projects/entry/elements>

<sup>4</sup> Appendix 1 is an example of the case study format

<sup>5</sup> InspirED Somerset is a partnership between Spaeda, Somerset Film and Video, Somerset Art Works and Take Art. The partnership brings together the skills and expertise of arts and media professionals to Somerset schools, colleges and education settings

collaborators identified a shared aim and an aspect of creative practice that all wanted to develop and explore. This was the beginning of the process of constructing a common language with shared meaning. There was also an expectation of the programme that collaborators would write a case study documenting the children's and adults' experiences as they explored the aspect of creative practice they had identified to develop. The case study was a framework to support the process of dialogue and reflection as collaborators continued to develop their creative practices and shared language.

Findings from the Little Big Bang project also suggest that 'real and lasting change is achieved through thoughtful analysis of practice and imagining alternative ways of acting' (Young, 2012: 11) otherwise reflective practice. When constructing Elements the Take Art EY team had included the role of pedagogic mentor. In this context this was the role of LA ECE advisor. The role of the LA ECE advisor provided support as the ECE practitioners and artists/creative practitioners reflected in practice (Schon, 1991: 49) as they created these creative spaces.

The Take Art EY team also provided support by mentoring the artists/creative practitioners throughout the project. These included face-to-face meetings and via an online platform. The Take Art (EY) director and practitioner, artists/creative practitioners and LA ECE advisors used the online platform to upload a range of documentation and discuss these.

The Little Big Bang project also highlighted it was important that 'training opportunities were provided' (Young, 2012:10) for ECE practitioners. Therefore, there were two free CPD sessions for ECE practitioners, included in project.



The drawing is now very fast and very large. He talked excitedly to himself as he drew, “Blue smoke.....maybe a man’s digging underground and there’s some blue smoke. This is the smoke – it’s telling him where to put out the fire.” The narrative went on as Harry described it in a non – stop stream of consciousness. Richard Hughes at Chewton Mendip Primary School.

## Elements in theory

*Inviting artists or other creative adults into your setting to play and work with your children can provide an enriching experience for all concerned (Arts Council England, 2005:34).*

*Having the artist with us, she is introducing ideas that are simple, yet I have never thought of them before and I think sometimes you get stuck in a rut with creative practice, especially in the nursery environment and sometimes you just need somebody fresh or some fresh ideas to come in to re-invent what you can do (Lea, ECE practitioner).*

In England, whilst there is acknowledgement that there are benefits for children and adults when artists/creative practitioners work in ECE settings, this is not consistent across the sector. One explanation can be those in strategic roles are unsure of the role of the artists/creative practitioners and how they can work with ECE practitioners (Petrie & Chambers: 2011). There can also be difficulties in defining creativity (Wyse & Spendlove: 2007). These uncertainties can lead to inconsistent funding of the arts in education.

Unlike the uncertainty of the role of the arts and creative collaborations in the English ECE sector, in much of Europe these are part of the social pedagogues' pedagogic tradition. Often the arts, which include music, drama and the visual arts, are a part of the social pedagogues' training (Petri, 2011). In Denmark it is the role of the social pedagogue to create spaces so that they and the children can collaborate in 'creative experiences' (ibid). The various mediums offer social pedagogue and child a range of tools to use in dialogue, foster their relationship and learn together.

Another model of pedagogy that fosters creative collaborations between children and adults is the often-cited practice of the pre-schools in Reggio Emilia. Malaguzzi the founder had a clear vision of the role of the atelierista as part of the preschool pedagogic team. Their role is ensure a holistic educational experience for children by fostering 'the dance between cognitive, expressive, rational and imaginative' (Vecchi, 2010:130), using the arts.

Therefore when inviting an artist/creative practitioner to be a part of an ECE

setting, their role is not to teach children and ECE practitioners' creative skills and knowledge. Instead their role is to collaborate with ECE practitioners as a member of the pedagogic team that fosters creativity and creative experiences to support children's and the adults' learning. The collaboration is also likely encourage these adults to consider alternative ways of thinking and doing, as well as providing opportunities to listen to children's "100' languages' (Malaguzzi: 2012), which will provide a wider and deeper insight into the children's experiences and learning.



The children engaged in construction outside – with balls of string the first week, wooden items the second week and metal the third week. Hannah Lefeuvre at Horrington Primary School

## Elements in context

Since the mid-1990s, successive governments have been involved in the funding and strategic planning of the ECE sector (Moss, 2006). The vision of the Labour government was that the '21st century should be marked by the introduction of pre-school provision for the under-fives and childcare available to all' (Rt Hon Gordon Brown MP Chancellor of the Exchequer, 2004). An ambition of the Labour government was to establish a Sure Start Children's Centre<sup>6</sup> in every community by 2010, a total of 3,500. In 2010 a change in government led to redistribution and cuts in ECE funding, which led to changes in the types of provision for young children. Sure Start Children's Centres were closed and school leaders were encouraged to provide provision for the care and education of younger children in schools.

Throughout this period regardless which government was in power ministers have provided guidance for practitioners when planning and implementing the curriculum. In 2000 the Curriculum Guidance for the Foundation Stage (QCA/SCAA, 2000) was published which supported those working with children between 3 – 5 years old. The subsequent Statutory Guidance the Early Year Foundation Stage Framework (EYFS) (DfES, 2007) was published in 2007 for those providing experiences for children birth to five years old. These guidance documents stated the importance of a broad and balanced curriculum.

Creative development was one of the six areas of learning in both the Curriculum Guidance for the Foundation Stage (DfEE, 2000) and the first version of the EYFS (DfES, 2007), but in the revised EYFS (DfE, 2012) creative development became 'expressive arts and design' (DfE, 2012). Creativity is also reflected in the characteristic of effective<sup>7</sup> learning 'creating and thinking critically' (DfE, 2012: 7). There were also changes in the purpose of the framework. In 2007 the aim of the Early Years Foundation Stage framework (DfES, 2007), was to ensure children had the opportunity to achieve the five

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<sup>6</sup> Sure Start Children's Centres were designed to deliver integrated care and services for young children and their families

<sup>7</sup> There are three characteristics of effective learning - playing and exploring, active learning and creating and thinking critically. Practitioners must refer to the characteristics of effective learning when reflecting on how children are learning (DfE, 2012)

Every Child Matters outcomes; Be Healthy, Stay Safe, Enjoy and Achieve, Make a Positive Contribution and Achieve Economic Well-being (DfES, 2003:6).

In 2012 the purpose of the EYFS (DfE, 2012) was to promote 'teaching and learning to ensure children's 'school readiness'' (DfE, 2012:2). In the current context whilst there is an ambition for a broad and balanced curriculum the emphasis on children's 'school readiness' can narrow the experiences provided for children to primarily focusing on their skills, knowledge and behaviours for school. These changes can lead to creative experiences being marginalised and ECE practitioners' creative practices constrained by systems of funding regulation and accountability (Young, 2007).

For the past 15 years, Take Art EY has provided a range of arts opportunities for the under-fives and their families. These opportunities have included collaborations between artists and ECE practitioners. The Take Art EY team has navigated the ECE context during a period of rapid growth and increased funding and also during a period of shrinkage and reduced funding. It is in the latter political context that this piece of action research is located. Therefore the research question is:

*What are the opportunities and barriers for ECE practitioners, LA ECE advisors and Take Art EY team to develop long-term creative collaborations and practices?*



An introduction to this sensory material aimed to stimulate the children's own senses and imagination and as a result encouraged them to express their own individual creativity. Lucy Lean at Milverton Community Pre-School

## The research

*[A]ction research is a participatory, democratic process concerned with developing practical knowing.... It seeks to bring together action and reflection, theory and practice, in participation with others.... (Reason & Bradbury, 2001: 1)*

The overarching aim of this action research project was to provide a 'meeting place' (Dahlberg & Lenz Taguchi, 1994) where ECE leaders, LA ECE advisors and Take Art EY leaders could engage in a reflective conversation (Schon, 1991: 49). The 'meeting place' was not a discrete activity but a key part of the Elements project. It was intended in these spaces that participants could reflect on the creative activities that children and adults had encountered and also consider the possibilities and challenges of longer-term collaborations between ECE settings, LA EY Advisors and Take Art EY.

### Participants included

Leaders of ECE settings

LA ECE advisors

Take Art EY team

### Ethics

All ethical decisions were made in line with guidelines from Plymouth University and the ethical protocol agreed by the Plymouth Institute of Education Ethics Committee. Included in the expression of interest there was a statement, which explained there was an expectation, as part of the project and funding agreement, that EEC practitioners/managers would participate in the research. It was also explained that a researcher from the University of Plymouth would be conducting the research and that she had a dual role as UoP researcher and Take Art Board member. Because of the researcher's dual role, openness and honesty were of paramount importance.

### Research relationships

To minimise the influence of the researcher during the data generating process focus groups were. The researcher's role was a 'facilitator' of the discussion between participants (Bryman, 2012:504) during the focus groups. This method provides deeper insights into the issues and the comments made by participants as they engage in the reflective conversation (Bryman, 2012).

### Generating the data

The data generated was over two phases.



The first phase comprised of three focus groups. Participants had similar roles. The second phase comprised of one focus group in which all participants met.

To assist participants to engage in the reflective process tools were provided. During phase one, creative materials were provided. Using these materials participants were asked to reflect individually on their views and experiences of providing creative opportunities for children. Afterwards participants engaged in a reflective conversation considering the helping and hindering forces (Lewin, 1943) for fostering creative practices and collaborations. Participants recorded these forces on a framework. Participants used the framework when they shared their key issues with others during the second focus group.

During the second focus group all participants met and shared the helping and hindering forces. This process enabled all groups to consider strategies to strengthen the helping forces and reduce the hindering forces when establishing relationships and collaborations between each other. These conversations were audio-recorded.



The partnership working between child and their parent was very focused. As the project developed, the parents became more sensitive to responding to the child's ideas and creativity. Peter Margerum at St James Church School Nursery

## Elements relationships and collaborations

*I think, all of us have learnt a great deal through the project... it's showing the awareness you are watching and observing you are not directing or controlling children's play [learning]. It's about actually facilitating it. (Stephanie LA ECE advisor)*

*I never paid as much attention to that as I think I should have. For example, like the senses, some children were more interested in the sounds and some children the touch .... It was just really interesting how some children liked the feel of the small objects. (Lea, ECE practitioner)*

The LA ECE advisor acknowledged that they and ECE practitioners had learned much from the collaboration between themselves and the artist. By working with the artists/creative practitioner, participants had been encouraged to observe and notice how children were learning which then influenced their understanding of the adult's role in the process of children's learning.

The key hindering and helping forces that supported these creative relationships and collaborations are discussed below.

### Key hindering forces

#### Funding

*I never do them, this is the only thing I have ever done in twenty two years, because, it is so much hassle in doing these things. I haven't got [the time] to sit there for hours and hours writing. Why beg for money that's what's it is like (Margaret, ECE leader)*

*...we have a lot of successful funding bids..... Whilst the funding from central government falls away we are just glad that we seem to be something right. (Delphine, Take Art EY Director)*

Lack of time and the negative perceptions of applying for funding deter the ECE leader from writing funding bids. The Take Art EY Director on the other hand has a different attitude to applying for funding, which has enabled her to apply for funding from different sources at a time when there are reductions in arts funding from central and local governments.

The changes in LA arts funding, strategic planning and funding of the ECE services had created challenges for Take Art EY when establishing relationships with ECE practitioners.

*...our partners and our great allies to work with it is incredible [but] challenging because you set up [the] way that we are working with them ..., it's not their fault but they drift away unfortunately. [because of] The spending cuts. (Delphine, Take Art EY Director)*

The relationships and collaborations had been established during previous projects such as Little Big Bang.

#### Sources of information

*....previously the local authority would have had all that information....You would go to one place and get it. Now there are so many websites and so many organisations, there is so much information it is knowing where to look.....as Margaret just said when you are working directly with children you haven't got the time to be going off on the internet and looking at things (Stephanie, LA ECE advisor)*

The changes in LA structures also led to disparate sources of information for ECE leaders and practitioners. A consequence for ECE leaders was they were unsure where to find information and which organisation to approach. A further constraint was the lack of time; particularly if the ECE leader was working with children.

#### School readiness

*.....the purpose of early childhood education and care, [Rebecca and I] we spoke about school readiness .... and the structure of the day so [the children were] unable to get enough time to ..... go with the Take Art artist (Megan, LA advisor)*

*... there is a lot of emphasis on maths and numeracy and language and literacy and all of those things but very little on creativity (Stephanie, LA advisor).*

The expectation of the Department of Education that all children had to be school-ready trickled down through each of the levels of administration. This led to the curriculum focusing on literacy and numeracy and routines that limited opportunities for children to work with the artist.

*I am right down at the end of the pile because I am an early years music practitioner. However, the good thing is there has recently been a big push by a lot of funding put in by something called Inspire music and for us we are for the first time ever on an equal platform I would say. (Rita, Take Art EY practitioner)*

ECE knowledge and creative development is perceived at the bottom (or beginning) of the education trajectory. This can also reinforce the trickling down of expectation of what comes next after the ECE sector but also practitioners and artists/creative practitioners perceiving their knowledge about young children, learning and their role in it being marginalised. However, ECE music is rising in status, as there is more national funding to develop ECE music provision. Caution is required as introducing music sessions can be regarded as an intervention (Young, 2012) to support children's language development, particularly if children are viewed as not likely to be school ready.

#### Various definitions of creativity and expectations of creative practice

*Struggle with shared understanding, quality early years creativity. I think an artist works best when they are viewed as a member of that team and you can't be an equal part of the team if you parachute in for three hours and off you go again. I think you have to be there in the morning, every single day as an artist in residence (Rita, Take Art practitioner)*

*...practitioners are confident enough to talk to their artist and stay in contact with them now that we have had access to them. (Megan, ECE leader).*

All participants explained that there was not a shared definition of creativity or consensus what creative practices look like in practice. The collaboration between Take Art EY, the artists and ECE setting had not only introduced different creative practices to ECE practitioners but also fostered their confidence, which would enable them to keep in contact with the artist. Members of the Take Art EY team held the vision that creative practitioners should become a member of the pedagogic team.

#### Helping forces

##### A culture of learning

*....definitely practitioner confidence coming away with different ideas, different understanding of creativity and art. I think even though our artist brought a lot for us we were also able to talk to him about the process and not the outcome of what we were creating..... so we were able to give him something back as well as him giving us creative ideas (Megan, school leader)*

ECE leaders had applied to be part of the project. This would suggest that they were open to learning and changing their creative practices by inviting the artist into the setting. Working in collaboration the artists/creative practitioners and ECE practitioners learnt about creative practices and supporting children's creativity.

#### Characteristics of effective learning

*With the characteristics of effective learning, I really do feel, this is my personal, that since having the art sessions, I am learning a lot more about the characteristics (Lea, ECE practitioner)*

*But actually if we focus more on the characteristics of effective learning so that it was more of a priority we would actually be getting where we wanted to be. Because it is all about how the children learn. So it's about building on that really, (Stephanie, LA advisor)*

*....perhaps go back to college and make more of an emphasis on [creativity and Characteristics of Effective Learning] this for the new students that are coming into ECE. (Florence, ECE leader)*

Although ECE practitioners felt under pressure to prepare children for school and focus on literacy and numeracy working in collaboration with the artist supported them to develop their understandings of the Characteristics of Effective Learning. There was also a perception that creativity and the Characteristics of Effective Learning could be more apparent in the curriculum and programmes for those training to work with young children.

#### Supportive collaborations

*...it's finding that network of people that think similar to give you confidence to do that, to challenge. Sometimes it's difficult and people feel they shouldn't be disloyal and go outside of their organisation to find these people which is a bit upsetting it's the confidence in your network (Josephine, LA EY advisor)*

*I think you said about that peer to peer network has really helped [those that have wanted] to share in the cluster groups (Delphine, TA EY Director)*

Participants acknowledge that leaders require confidence to provide creative experiences for young children and that collaborations between like-minded people can provide support for each other. Opportunities for networking with other ECE leaders/practitioners were viewed as important for ECE leaders.

During the focus group, participants also discussed a range of strategies, which are likely to develop the relationships and collaborations between them. These are now presented in the next section 'Implications for practice'.

### Implication for practice

#### ECE Leaders

- to foster practitioners' confidence in establishing relationships with artist;
- to develop systems that foster reflective practice between ECE practitioners and artists/creative practitioner;
- to challenge the perception that creativity is about the end product but instead creativity is about the process;
- to make links between creative practices and the Characteristics of Effective Learning and challenge the school readiness agenda;
- to maintain relationships with other ECE leaders and encourage collaborations between them, artists and arts organisations.

#### Arts Organisation Leaders

- to build on existing relationships with ECE leaders and join them at cluster groups;
- to make explicit how working with artists/creative practitioners links to the Characteristics of Effective Learning, other areas of learning and supports children readiness for now, school and life;
- to facilitate bid writing with groups of ECE setting leaders;
- to broker relationships/collaborations between ECE settings and artists/creative practitioners, which include introduction meeting, sessions for reflection;
- to mentor artists/creative practitioners;
- to establish links and collaborations with FE colleges ECE programmes.

#### Local Authority

- to continue to make explicit the importance of creativity and the links to the Characteristics of Effective Learning in ECE practice to ECE leaders/practitioners;

- to challenge strategic leads and policy makers school readiness agenda and their understanding of young children, their learning and the role of the adult in the process;
- to facilitate links between art organisations and the ECE sector;

### Together

- to continue to be advocates for young children and creativity;
- to establish a shared definition of 'creativity' and vision for creative practices in Somerset;
- to maintain a culture of can do and continue to foster reflective practice to develop a learning culture/organization;
- to foster relationships between each other and other ECE settings;
- to consider how information about funding can be disseminated and shared between each other and other ECE settings.

The actions above are likely to look different in each context and are likely to evolve over time as members of these collaborations grow in confidence and develop practices together. For instance - to begin with systems for reflection could include artists and practitioners corresponding by email, reflection during a team meeting. Over time that these practices develop so that the artist/creative practitioner and ECE practitioner meet regularly face to face to reflect on the activities with children they have embarked and the documentation of the learning that happened during the activities.



The camera was mounted on the tripod. Children took turns to operate and be in front of the camera. They also monitored sound through the headphones. Howard Vause at Stoberry Park Primary School

## Conclusion

It is generally acknowledged that collaborations between artists/creative practitioners and ECE practitioners are likely to foster children's creativity and learning. Changes to funding streams and strategic planning of the ECE sector can be detrimental to these creative collaborations and practices. This report has suggested implications for ECE leaders, the strategic leads of ECE organisations (such as LA, Academy Chains) and arts organisation EY leaders when establishing creative collaborations. It is likely over time, that these creative collaborations will grow and practices evolve as ECE leaders, ECE practitioners and artists/creative practitioners establish a shared definition of creativity and understanding of creative practices.

To support the process of fostering these creative collaborations is the role of an external researcher. The researcher can create spaces where ECE leaders, the strategic leads of ECE organisations and arts organisation EY leaders can meet and engage in a reflective conversation to consider how as a group they understand the various implications for practice and how these can be put into practice. Research could also explore the relationships between these groups, how these and the context evolve as creative practices and collaborations become embedded into practice.

### Implications for Take Art EY are:

- To create a series of spaces for debate - exploring creativity and creative practice;
- To share models of creative practice for example the suite of Creative Elements projects;
- To establish relationships with strategic ECE leaders and support bid writing or provide services to mentor ECE leaders to write bids.

## Appendix 1



# Elements

## INITIAL PLANNING MEETING AGENDA

**Date/Time:**

**Setting:**

**Main Setting Contact Name**

Preferred method of contact:

**Manager/Head Teacher/Leader/Supervisor:**

Preferred method of contact (to be kept in the loop)

**Attending (insert name): Artist (    ), Take Art (    ), EY Advisor / ELAC (    ), Manager and practitioner of EY setting / EYFS School Staff (    )**

No.	Agenda Item
1.	<b>Welcome, introductions and apologies.</b>
2.	<b>Introduction to Elements</b> <ul style="list-style-type: none"> <li>Six half day sessions of creative practice and evaluation – to develop the knowledge, skills and understanding of staff involved.</li> </ul>

	<ul style="list-style-type: none"> <li>• Two long planning / evaluation / reflection meetings – at the beginning (now) and end of the project (this meeting is the one at the beginning).</li> <li>• The programme is being supported by research led by Dr Karen Wickett from Plymouth University.</li> <li>• Full cost is £1500 but we are able to offer the total programme for subsidised price of £200 (non-InspirED schools), £150 InspirED schools), £150 (EYs setting).</li> <li>•</li> </ul>
3.	<p><b>Who is involved?</b></p> <ul style="list-style-type: none"> <li>• Info on: the same staff / same cohort of children / the space / routines of the half day / materials already in setting.</li> <li>• Role of the staff – to engage with the process, supporting and evaluating with the artist through all six half days, including planning and reflection.</li> <li>• Role of EYs advisor / ELAC – to support the staff.</li> <li>• Role of Take Art mentor – to support the artist.</li> <li>• Dr Karen Wickett – research with managers of all EYs settings involved. Opportunity for practitioners, teachers and artists to complete anonymous questionnaire (TA takes several copies and envelope to return to artist at the final reflection session)</li> </ul>
4.	<p><b>Mentoring</b></p> <ul style="list-style-type: none"> <li>• <b>Supporting the staff</b> The EY advisor or ELAC – attends three sessions – this one, one in the middle of the project and the Reflection session at the end of the project</li> <li>• <b>Supporting the artist</b>, Take Art attends two sessions – this one and the Reflection session at the end of the project and is available as needed</li> </ul>
5.	<p><b>Shadowing</b></p> <ul style="list-style-type: none"> <li>• Opportunity <b>outside practitioners / artists / students</b> interested in learning more about the impact of the arts in the host early years setting.</li> <li>• Dates will be on Take Art website. <a href="mailto:Ruth@takeart.org">Ruth@takeart.org</a> takes bookings</li> </ul>
6	<p><b>Structure of session</b></p> <p>The setting and artist fill this in about how it's going to work in practice....</p> <p>Detail for the half day – break down how it fits with the setting timetable. Eg – routines, snack time, special characteristics, timing, additional commitments for the staff in the time frame, nappy changing!</p> <p>Setting will need to identify at least one member of staff who will shadow the artist at each session. Or to have one person at first three sessions, then a second three sessions. This is for setting to choose.</p>

	<p><b>Artist WILL contact the setting (email/call/quick text) to finalise plan for the day two days before!</b></p>
7	<p><b>Two free places on InspirED CPD training to compliment the programme (worth £30/£45 each)</b></p> <ul style="list-style-type: none"> <li>• The wider EY Somerset community will receive 6 CPDs (Three Autumn 2016 and three Spring 2017) which will be open to your practitioners, external practitioners across the wider region and artists.</li> <li>• <b>Clarify locations for Autumn term – some of these are fixed</b> <ul style="list-style-type: none"> <li>○ <b>Hannah LeFeuvre Dance and Movement 10-12:30 pm Sat Nov 5</b></li> <li>○ <b>Peter Margerum Recycling in the EY 6-8:30 Tues Nov 15</b></li> <li>○ <b>Rich Hughes Supporting Children’s Creativity 6-8:30 Tues Nov 29</b></li> </ul> </li> </ul>
8	<p><b>Documentation</b></p> <p><b>A 250 word (min) Joint Case Study, co-constructed between setting and artist, showing different viewpoints of EYPs and artist</b></p> <ul style="list-style-type: none"> <li>• <b>What do you want to find out? What are your goals?</b> Through this project we hope that we will...</li> </ul> <p>(give up to 3 goals that reflect on learning something new / deepening an understanding / improving or developing the practice...)</p> <p>1</p> <p>2</p> <p>3</p> <ul style="list-style-type: none"> <li>• <b>What is your research question?</b></li> </ul> <p><i>NB setting should ask parents and guardians for consent in relation to the photographs, film</i></p>

	<i>and other forms of documentation to be taken of the children whilst working on the project – to be included in the case study and on our website. We can provide TA consent form</i>
9.	<p><b>Dates to set</b></p> <p>Workshops in setting</p> <ol style="list-style-type: none"> <li>1. First session date .....</li> <li>2. Second .....</li> <li>3. Third</li> <li>4. Fourth</li> <li>5. Fifth</li> <li>6. Sixth</li> <li>7. Reflection session at end</li> </ol> <p>KW – Focus Groups with all Elements managers/head teachers at start and end</p> <ul style="list-style-type: none"> <li>• 17<sup>th</sup> October beginning Focus Group</li> <li>• 9<sup>th</sup> January end Focus Group (plus EY advisors)</li> </ul> <p><b>Once these</b> have been set:</p> <ul style="list-style-type: none"> <li>• We will send the setting a <b>Partnership Agreement</b> – including details of Artist’s DBS and Take Art policies eg photo / film consent etc</li> <li>• We will send the Artist their contract</li> </ul>
10.	<p><b>A.O.B</b></p> <ul style="list-style-type: none"> <li>• Ideally, someone from the host setting would attend the final Symposium in Feb 2018 at the Brewhouse in Taunton, sharing their learning alongside their project artist?</li> <li>• Questions?</li> </ul>

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