

STARCATCHERS' CREATIVE SKILLS PROGRAMME

FINAL EVALUATION REPORT AUGUST 2015

BY REALLY USEFUL KNOWLEDGE & STARCATCHERS

CONTENTS

3	INTRODUCTION
5	TIMELINE
6	EXECUTIVE SUMMARY
9	PROGRAMME STRUCTURE & ETHOS
13	CREATIVE SKILLS ARTISTS
14	EVALUATION METHODOLOGY AND ANALYSIS
20	ADDITIONAL ACTIVITY
25	CONCLUSION AND WAY FORWARD
26	APPENDIX ONE
28	APPENDIX TWO
29	APPENDIX THREE
33	APPENDIX FOUR
40	APPENDIX FIVE
43	APPENDIX SIX



INTRODUCTION

STARCATCHERS

Starcatchers is the only multi-arts organisation that pioneers the development of high quality performances and creative experiences for babies and young children aged 0-5 years and their grown-ups in communities in Scotland. They believe that Scotland's youngest citizens should be in a position to engage with, and participate in, high quality performances and creative experiences that are created by exceptional artists who understand the needs of this unique audience. They deliver a three stranded programme of activity to drive the development of this work: Creative Development and Community Engagement, Producing and Commissioning and Skills Development.

Through the evolution of their development work and residencies placing artists in communities to engage with, and create performances for, babies, toddlers, parents, carers and educators, Starcatchers has developed a way of working which is inspirational and aspirational. Their innovative approach to supporting members of the Early Years workforce in Scotland to utilise their creativity in daily practice has had an impact on childcare students and practitioners across the country.

“ Our ambition is for Scotland to be the best place to grow up and programmes like Starcatchers' Creative Skills can help us achieve this. Starcatchers has done ground-breaking work through its artist-led training which allows professionals to understand and use their own creativity to support positive experiences with the children and families they work with. I'm delighted to hear that Starcatchers has now delivered this training to more than 400 Early Years professionals across 11 local authorities and I look forward to hearing about the positive impact the programme has had on children and families.

Fiona McLeod MSP, Minister for Children and Young People, March 2016

THE CREATIVE SKILLS PILOT PROGRAMME - BACKGROUND

Over recent years the significant development in the availability and range of arts activities for Early Years in Scotland has changed the cultural landscape, ensuring that the contribution that arts and creativity make to positive early experiences sits alongside health, education, play and care.

A range of national strategies and policies – *What is Creativity? - Scotland's Creative Learning Plan* (Creative Scotland), *Creativity Across Learning 3-18*, Education Scotland's curriculum impact report, *Time to Shine*, *Scotland's Youth Arts Strategy for ages 0-25* (Creative Scotland) and the *Play Strategy for Scotland* (Scottish Government) – have confirmed the importance of the development of this work.

Starcatchers has played a key role in the evolution of the Early Years landscape and as part of the development of their own work had, in 2010, begun to explore ways of working with Early Years practitioners and students. It became clear through this previous work that these practitioners were keen to engage with artists, however, they lacked confidence in their own creativity and how to apply it to their own practice. Starcatchers' previous experience working with HNC childcare students showed that participants were often hesitant at the beginning of sessions, but as they worked with artists, their levels of confidence increased. What also became apparent was the importance of providing theoretical sessions outlining why arts and creativity is important in Early Years, as well as practical sessions exploring art forms, sharing activities and approaches that can be used with children.

This early work was followed up in the Connecting Creativity consultation project commissioned by the Scottish Government and carried out by Starcatchers in 2012-13. The results of the consultation showed that there was an identified need for creative skills training for members of the Early Years workforce across Scotland.

To begin to address this need the Scottish Government and Creative Scotland funded Starcatchers to develop and deliver a two-phase pilot programme of practical training for Early Years practitioners and for HNC childcare students. This report provides the results of the independent evaluation of that programme, the Creative Skills Pilot Programme.

Creative Skills timeline of activity

2013

JULY

Funding is secured from Scottish Government and Creative Scotland

AUG - SEP

Recruitment process. Appointment of Programme Manager and external evaluator, steering group identified.

2014

JAN - MAY

Phase one takes place in five local authority areas: Aberdeen, Edinburgh, Fife, Inverclyde and South Lanarkshire and in Glasgow Kelvin and Dumfries & Galloway Colleges

APRIL

Practical sessions for second year UWS BA Childhood Studies students

MAY - JUNE

Interim evaluation report produced

JUNE

Emporium of Dangerous Ideas: Beyond Handprint Painting event at Glasgow Kelvin College

MAY - AUG

Programme revised, informed by evaluation from Phase One. Recruitment for Phase Two takes place

SEP - MAR

Phase Two is delivered in 10 local authority areas: Aberdeen, Edinburgh, Fife, Inverclyde, South Lanarkshire, Dundee, Dumfries & Galloway, East Lothian, Highland and North Ayrshire, and in Glasgow Kelvin and Dumfries & Galloway Colleges

OCTOBER

Practical sessions for all UWS BA Childhood Studies students.

DEC - FEB

Artist training and mentoring for Live Music Now

2015

FEBRUARY

ARTS from the START Festival, including social media campaign, 20 artist visits to Early Years settings and Inspiration Days in Glasgow & Dundee

Practical sessions for UWS BA Childcare students, taster for Early Education Dumfries branch

MARCH

Creative Revolution event, celebrating the success of the pilot programme with decision makers and practitioners from the arts, education and play across Scotland

Taster session for Bòrd na Gàidhlig presentation for Early Education Aberdeen branch

JUNE

Practical training for National Day Care Association Early Years practitioners

PLANNED OUTCOMES

Short, medium and long term outcomes were agreed at the start of the Creative Skills Pilot Programme. Starcatchers has achieved or partially achieved all of them.

SHORT TERM OUTCOMES	
Participants have increased understanding of the importance of arts and creativity in Early Years	ACHIEVED
Participants have increased confidence in their ability to use creative activity in daily practice	ACHIEVED
Participants have tools they can use in their daily practice	ACHIEVED
Participants can connect with peers from other settings or sectors and share information, understanding and practice	ACHIEVED

MEDIUM TERM OUTCOMES	
The Creative Skills Pilot Programme receives appropriate accreditation through SCQF/SQA/GTC	Work is underway to achieve SQA accreditation
Participants increase their use of creative activity in Early Years settings	ACHIEVED
Participants have increased expectations regarding their own creative abilities	ACHIEVED
Participants identify the benefits for children and families resulting from increased access and engagement with positive arts and creative activity	PARTLY ACHIEVED Participants are increasingly able to identify these benefits
Other local authorities/potential partners sign up to the delivery of the programme in their area	ACHIEVED IN PHASE TWO Additional 5 local authority areas involved

LONG TERM OUTCOMES	
Local and national stakeholders, funders and other agencies recognise the impacts of arts and creativity within Early years and its contribution to the delivery of key local and national policies	The Creative Revolution brought together 135 practitioners from across arts, education and Third sectors
Local and national stakeholders actively promote creativity and undertake to develop and embed the Creative Skills Pilot Programme in communities across Scotland	PARTLY ACHIEVED Aberdeen City Council commissioned additional training sessions in 2014 - 15 and 2015 - 16
Local and national stakeholders endorse the role of artists and their contribution to creativity in Early Years	PARTLY ACHIEVED Arts from the Start

ADDITIONAL ACTIVITY

A range of additional activities was delivered across the country as a result of the impacts of the Creative Skills Pilot Programme. These included:

- « **Arts from the Start** : Inspiration Days, Creative Revolution, artists visits
- « **University of the West of Scotland** :Taster practical arts training to support the delivery of BA Childhood Studies
- « **Aberdeen City Council, Early Years Team** :Artist led creativity sessions
- « **Live Music Now** : Training and mentoring for musicians
- « **Emporium of Dangerous Ideas: Beyond Handprint Painting event at Glasgow Kelvin College**
- « **Bòrd na Gàidhlig** :Taster practical arts sessions for Early Years practitioners from Gaelic settings
- « **Early Education Dumfries Branch** :Taster arts sessions for members
- « **Early Education Aberdeen branch** : Sharing of findings from the Creative Skills Pilot Programme
- « **National Day Nurseries Association** : Half day practical training for Early Years practitioners

EXECUTIVE SUMMARY

THE CREATIVE SKILLS PILOT PROGRAMME

Training in creative skills is not generally available to Early Years students at college undertaking NC & HNC courses, and at university, it is often only available as an individual 'opt-in' course. Without the benefit of training, the range of creative activity taking place in nurseries and childcare settings is largely based on the existing skills, understanding, and confidence of the staff. This can impact both on full implementation of *Pre-Birth to Three: Positive Outcomes for Scotland's Children and Families* and *Curriculum for Excellence*, and the range and quality of positive creative experiences in childcare and in out-of-school care settings.

The Creative Skills programme engaged **284** Early Years practitioners and **126** HNC Childcare students across both phases of the pilot. A further **487** took part in taster sessions, additional training days and the Inspiration Days.

Phase One involved over **100** Early Years professionals from five local authority areas across Scotland: Aberdeen, Edinburgh, Fife, Inverclyde and South Lanarkshire including staff in nursery and family centre settings, health workers, child minders, out-of-school and play workers.

Over **60** students from Glasgow Kelvin and Dumfries and Galloway colleges took part in Phase One.

Phase Two added opportunities for **178** Early Years professionals and extended the programme to Dundee, Highland, Dumfries and Galloway, North Ayrshire and East Lothian with a further cohort of **70** students from both colleges.

In both colleges, the Creative Skills training was incorporated into the class timetable, running as a core component of the HNC and included in the practice placement for all students.

Overall feedback from Phase One and Phase Two participants was consistently positive, with **98%** of participants indicating that their participation was a positive experience and almost all stating that their experiences and learning are having an impact on practice.

The training was designed to enable participants to understand and use their own creative and artistic capabilities to support the delivery of positive creative experiences with young children, included drama, creative movement, visual art, music, storytelling and puppetry. Students from both colleges worked with a variety of artists who specialise in Early Years work, gaining a toolkit of techniques to introduce arts and creativity into their work with young children, as well as a theoretical grounding on the importance of creativity in Early Years settings.



Phase Two | Solen Collet 2015

KEY SUCCESSSES

Participants have an increased understanding of the importance of arts and creativity within an Early Years context:

- « Participants reflected that experiencing the activities had helped them gain a deeper understanding
- « Participants were able to better integrate their learning with their practice
- « The enthusiasm, high quality of skill and knowledge of the artists involved in the Creative Skills Pilot Programme, was a vital part of their learning
- « Many practitioners expressed the view that this type of creativity learning should be a core part of Early Years
- « Glasgow Kelvin College felt strongly that involvement in the programme gave students 'the edge' regarding their employability

Participants have increased confidence in their ability to use different art forms and creative activity in their daily practice:

- « Participants were often hesitant at the beginning of sessions, as the programme evolved their levels of confidence increased
- « Many of the activities the artists engaged them in pushed participants beyond their comfort zone, however, the experiences and learning helped them to think in a different way, to consider the inter-relationship between creativity and a range of everyday activities
- « Many practitioners have introduced new activities into their programmes and developed existing creative activities to give children a more active role in deciding their activities
- « Many practitioners highlighted the opportunity for children to make their own learning decisions, to become leaders and to have a 'voice' through creative activities



I have been much more confident taking activities such as drama and dance/movement. Due to this I feel that the children I was working with at the time were more relaxed, confident and participated better. **Edinburgh Participant, Phase Two**

KEY CHALLENGES

There is an increased understanding among national stakeholders, funders and other agencies, of the importance of arts and creativity within Early Years. National policy provides the key drivers and practitioners are clear that, having taken part in the training, they are implementing these policies in their daily practice:

- « A significant number of practitioners raised concerns that parents/carers do not see the value of developing creative skills in their children and do not appreciate how these skills link directly to the development of literacy, numeracy and other key skills in their child's development. In a number of instances these concerns included colleagues and managers who had a limited appreciation of these well-established links
- « There is growing concern among practitioners, however, that managers responsible for supporting the implementation of policy for Early Years are responding to the prioritisation of raising attainment, particularly around literacy and numeracy, by reducing their commitment to arts and creativity

For Starcatchers sustaining the Creative Skills Pilot Programme and embedding arts and creativity in the Early Years curriculum is an ongoing challenge.

UNEXPECTED OUTCOMES

- « In response to practitioners' concerns about the perceived value of arts and creativity, Starcatchers developed the Arts from the Start campaign to raise the profile of the outcomes of Creative Skills as well as the importance of arts and creativity in Early Years more broadly across Scotland
- « New creative training delivered as a result of positive experiences of, and positive feedback from, participants undertaking the Creative Skills Pilot Programme, took place with Aberdeen City Council Early Years Team, University of the West of Scotland and Live Music Now

“ This course is packed with stuff that you know will work
East Lothian participant Phase Two



PROGRAMME STRUCTURE & ETHOS

CREATIVE SKILLS PILOT PROGRAMME

The Creative Skills Pilot Programme included theoretical as well as practical sessions, engaging participants in a range of training sessions delivered by artists. The training was designed to enable members of the Early Years workforce to understand, and use, their own creative and artistic capabilities to support the delivery of positive creative experiences with young children.

- « Art forms included **drama, creative movement, visual art, music, storytelling** and **puppetry**.
- « **Phase One** of the programme ran from January-June 2014 with over **100** practitioners in Aberdeen, Edinburgh, Fife, Inverclyde and South Lanarkshire.
- « **Phase Two** extended the programme to Dundee, Highland, Dumfries and Galloway, North Ayrshire and East Lothian, involving a further **178** practitioners. Participants in both phases came from a wide range of backgrounds including nursery and family centres, health workers, child minders, out of school and play workers.
- « Across both phases the majority of participants were **female** and most were in the age range **36-50**.

THE PROGRAMME STRUCTURE: Early Years Practitioners

In Phase One, the Creative Skills Pilot Programme constituted 22-24 hours of learning, typically delivered across 12 midweek twilight sessions.



The Introductory session started participants thinking about their own creativity and why creativity is important in an Early Years setting. It stressed the importance of stepping outside your comfort zone, being prepared to take risks and to learn from mistakes.

The pairs of art form specific sessions made up the bulk of the content of the programme and followed broadly the same format:

SESSION 1

Introduced a toolbox of flexible exercises and techniques from the art form, supported by relevant theory, interspersed with exercises designed to build participants' own creative skills and confidence. A take home task was set for the following week.

SESSION 2

Focused on reflective practice, sharing the results of the take home task and providing the chance to ask the artist for advice, followed by exploration of more art form specific techniques.

The external evaluator led the Next Steps/Evaluation Sessions. The Creative Skills Programme Manager was also there to reflect on the nature of the programme and the journey the participants had been on, and to draw parallels between the programme and the wider strategic context,

DIFFERENT APPROACHES

During Phase One Aberdeen and Edinburgh opted to trial a more condensed version of the programme, as there were concerns about the time commitment of 12 sessions.



In Phase Two, a Creativity in Action session was introduced. Delivered midway through the training, this session enabled participants to reflect on their practice and where creativity fitted into the average day.

Phase Two also saw the development of a four day, intensive version of the programme which was trialed in the Highlands and Fife. These sessions ran on Saturdays to open the training out to practitioners who could not access midweek twilight training due to geography or their hours of work.



THE PROGRAMME STRUCTURE: HNC Childcare Students

Across Glasgow Kelvin College and Dumfries and Galloway College over **60** students took part in Phase One and a further **70** students participated in Phase Two.

HNC childcare students from both colleges worked with Creative Skills Artists, gaining a toolkit of techniques to introduce arts and creativity into their work with young children as well as a theoretical grounding on the importance of creativity in Early Years settings.

Phase One, ran from October 2013-May 2014 and covered creative movement, music and drama.

Phase Two, ran from October 2014-March 2015, covering the same art forms.

The training for students followed broadly the same structure as that for practitioners with one key difference: To give students more time and support to develop vital skills and confidence, artists ran three sessions in their art form instead of two. Three art forms were explored: creative movement, music and drama. In both colleges, the Creative Skills training was incorporated into the class timetable, running as a core component of the HNC and included in the practice placement for all students.

THE ETHOS

“ If we are to encourage the next generation to be creative, flexible and confident, as practitioners, we must first embody those principles ourselves. We need to be brave.

Rhona Matheson, Chief Executive, Starcatchers

The Creative Skills Pilot Programme was designed to have the greatest impact on the practice of the participants and, in turn, the children they work with. Four characteristics shaped the design: flexibility, capacity building, nurturing environment and practical application.

FLEXIBILITY

For the training to be relevant across the whole of the Early Years workforce, the exercises had to be flexible enough to be adapted for the specific age of the children and the setting they were in. Flexibility is key for an open-ended, nurturing approach where children are central to the creative process and their thoughts and feelings shape the experience. This flexibility means the activities lend themselves well to being applied in a cross-curricular way, with arts and creative activity being used throughout the day to enhance learning.

The open-ended approach used by the artists meant the emphasis was on the experience rather than on producing a specific product; encouraging experimentation, risk taking and removing the emphasis on whether something was right or wrong. Starcatchers recognised that for some in the Early Years workforce, particularly those used to working with a more rigid interpretation of the curriculum, working in this way may require a cultural shift.

CAPACITY BUILDING

For the participants to use this flexible approach in their own practice it was vital to build their own creative skills and confidence. Participants were asked to attend the whole programme so they were exposed to a broad range of creative activity and time was set aside in each session to explore their own creative and artistic capabilities. Instead of being given instructions to follow for a finite number of activities, the aim was to develop participants' own practice so they could adapt and create their own activities and effectively respond to the needs of the children they worked with.

NURTURING ENVIRONMENT

Starcatchers recognised that this approach would take some participants out of their comfort zone, so several measures were put in place to create a supportive, nurturing environment. The use of a central location in each area, often an arts venue, took practitioners away from their usual places of work and any stresses or restrictions they associated with those spaces. The order in which groups explored art forms was carefully chosen to ensure the first session was either music or puppetry, so there would be familiar elements. Handover notes were used so that artists had an idea of the strengths and weaknesses of each group before they ran their sessions.

A sense of unity was fostered by having the same cohort attend the training all the way through and using the first session to share any anxieties around the arts and creativity. By drawing practitioners from a range of Early Years settings, individuals got the chance to meet and share ideas, and gain fresh perspectives from colleagues they would never otherwise have worked with.

PRACTICAL APPLICATIONS

Even the most inspirational training runs the risk of ending on a shelf somewhere gathering dust if it is not quickly integrated into participants' practice. The structure of the training encouraged participants to use the skills they learned straight away. Take home tasks were set at the end of the first session, with the challenge set of completing them and feeding back during the second session. There was usually a week between sessions, which restricted the time participants had to complete the task and kept the training fresh in their minds.

Every artist delivering sessions had previous experience working within Early Years settings and an understanding of the challenges and opportunities participants may face. Reflective practice sessions gave participants the chance to hear how their colleagues and peers were applying the training.

“ It’s been really magical... it’s lifted me and reminded me
what our jobs are really about
Highland participant, Phase Two



CREATIVE SKILLS ARTISTS

Starcatchers works with a range of artists who are interested in making work for, and with, very young children and their adults, working alongside the Early Years workforce to increase the quality of creativity across the board. These artists strongly believe that experiencing creativity in Early Years is vitally important: “creativity is how we learn”. The artists have a commitment to building the capacity of participants, rather than simply providing training: “I strongly believe that the key to being creative is to empower people”. They recognise the need to create an environment that will support participants to move beyond their comfort zone: “I do think it’s important that they experience what it feels like to be put outside their comfort zone as it will allow them insight into how the children they work with may feel when engaging in similar activity”. The expertise of these artists is reflected in the high quality of work they produce and the broad range of knowledge they share in the training delivered.

MATT ADDICOTT is a performance maker and theatre director who has been creating his own work since 2007. His work for Early Years audiences includes *The Elf Experiment*, *This Sucks*, *The Incredible Swimming Choir* and *First Light* as part of a Starcatchers’ Artist Residency at Platform, Glasgow.

CHARLOTTE ALLAN is a writer, performer, theatre maker and Imagine Associate Artist. Her work for early years, including *Head in the Clouds* and *Calvinball* are made under the name Ipdip Theatre. She is particularly interested in play and in cross-generational communication.

NAHEED CRUICKSHANK is an Early Years music specialist who has worked extensively in music education since 1991. Her career has involved leading education projects for major UK orchestras and ensembles, and major arts venues including Glasgow City Halls.

HAZEL DARWIN-EDWARDS is a theatre maker, performer and puppeteer. She has worked on several projects and residencies with Starcatchers across Scotland, most recently a project called *Expecting Something* with teenage mothers and their babies, and before that the *Nickum* residency in Aberdeen with the Royal Scottish National Orchestra (which subsequently developed into the co-production, *Hup*).

DR. RACHEL DRURY is a freelance musician and researcher working predominantly in the field of music education and psychology. She is the creator and composer of *BabyO* and *SensoryO*, two ground-breaking operas for infants aged between 6 and 36 months, for which she has received international acclaim.

BRIAN HARTLEY is a Glasgow based artist whose work is a combination of visual art, photography and design. The work he produces within his company ‘stillmotion’ focuses on multi-disciplinary collaborative performances that have toured to sell out audiences nationally and internationally.

SKYE REYNOLDS is a movement artist, deviser and educator and has been working with the body for over 20 years. Recently a Dance Artist in Residence with Imagine, her work and choreography has developed a youth-focus.

SACHA KYLE creates unique productions for children. Sacha has worked on several projects and residencies with Starcatchers across Scotland including leading a residency in Fife and the development of the *Expecting Something* pilot. She has developed and written television content for an Early Years audience with CBeebies Scotland.

GREG SINCLAIR is an award-winning performance maker, cellist and composer. His performance work combines music and sound with elements of live art and theatre into a unique hybrid style. His work is socially engaged and is often formed following a process of working with non-professional adults, young people or children.

EVALUATION METHODOLOGY AND ANALYSIS

Starcatchers engaged an independent evaluator who worked closely with staff to design, deliver and analyse a range of evaluative processes to fit the needs of the Creative Skills Pilot Programme. Key to this approach was the involvement of the evaluator in engaging with all participants across Scotland (in both colleges, the 5 areas in Phase One and the 10 areas in Phase Two).

At their initial sessions, all college students and practitioners completed a baseline survey, which was followed up by a participant evaluation towards the end of the programme. Evaluation sessions with participants were held in both colleges and all geographic areas, with the analysis of the participant evaluations forming the basis for discussion in the focus groups. This enabled the project to gain a deeper understanding of the impacts of the programme, to ensure that participants could contribute effectively, and that their views could contribute to the development of the programme. A focus group of student placement managers was arranged with Glasgow Kelvin College but unfortunately, none of those contacted, turned up. A similar focus group of student placement managers in Dumfries and Galloway College was planned but had to be cancelled due to a Local Authority meeting being held that same evening. Generally, both colleges have struggled to bring together placement managers in the past, and now visit placement settings individually to disseminate information.

AIM AND OUTCOMES

The overarching aim for this programme was to enable members of the Early Years workforce to understand and utilise their own creative and artistic capabilities to support the delivery of positive creative experiences with, and for, young children within professional settings.

Outcomes were as follows:

Participants have **increased understanding** in the importance of arts and creativity within an Early Years context

Participants have **increased confidence** in their ability to use **different art forms** and creative activity in their daily practice

Participants have **increased confidence in applying creative thinking** to their wider practice

Participants are **actively seeking opportunities** to engage with arts and cultural experiences in their local communities

The children connected to the participants in the programme have **increased access and engagement with arts and creative activities in their settings and also within the community**

There is an **increase in understanding** from local and national stakeholders, funders and other agencies in the importance of arts and creativity within Early Years

There is an **on-going commitment from local and national stakeholders** to develop and embed the Creative Skills Pilot Programme in communities across Scotland



“ It goes beyond being given a set of instructions to follow, it's a new way of thinking about your practice. We got to be more creative about being creative

Aberdeen participant Phase One

KEY FINDINGS

There is significant evidence supporting the achievement of the outcomes of the Creative Skills Pilot Programme.

Overall feedback from Phase One and Phase Two participants was consistently positive, with **98%** of participants indicating that their participation was a positive experience and almost all stating that their experiences and learning are having an impact on practice. The training challenged participants and their confidence increased.

SHORT TERM OUTCOMES – STRENGTHS

Participants have an increased understanding in the importance of arts and creativity within an Early Years context:

- « Participants reflected that undertaking the training had helped them gain a deeper understanding
- « Participants were better able to integrate their learning with their practice
- « The enthusiasm, high quality of skill and knowledge of the artists involved in the Creative Skills Pilot Programme, was a vital part of their learning
- « Many participants expressed the view that this type of creativity learning should be a core part of Early Years
- « Glasgow Kelvin College felt strongly that involvement in the programme gave students 'the edge' regarding their employability

Participants have increased confidence in their ability to work with different art forms and creative activity in their daily practice:

- « Participants were often hesitant at the beginning of sessions but as the programme evolved, their levels of confidence increased
- « Many of the activities the artists engaged them in, pushed participants beyond their comfort zone. However, the experiences and learning had helped them to think in a different way, to consider the inter-relationship between creativity and a range of everyday activities
- « Many practitioners have introduced new activities into their programmes and developed existing creative activities to give children a more active role in deciding their activities
- « Many practitioners highlighted the opportunity for children to make their own learning

Participants have tools they can use in their daily practice:

- « Participation provided each of the Glasgow Kelvin College students with a bank of resources
- « Feedback from placements confirms that students are using the creative skills training in responding to the needs of the children
- « Almost all groups agreed that they were able to adapt activities to a wide range of settings and age groups
- « A small number of practitioners identified their learning as particularly useful in working with parent groups and in 'therapeutic' settings. In one case, a group of children became involved in expressive arts activities for the first time, with very positive results.
- « Almost all practitioners have introduced new creative activities such as shadow puppetry, drama and singing into their practice

Participants will connect with peers from other settings or sectors and share information, understanding and practice:

- « Glasgow Kelvin College reported that students often initiated discussions on creativity within their placements, reflecting the college's view that they engaged with, and believed in, the programme very quickly
- « The Creative Skills Pilot Programme sessions provided opportunities for practitioners to meet and learn from their colleagues based in different settings
- « Participants shared their experience of working with different ages and stages
- « Participants have cascaded their learning to colleagues in their establishments and a few have presented

creative activities to teams and colleagues further afield

- « In a few cases, practitioners identified that significant changes had taken place in the practices in their establishment as a result of activities they had used from Creative Skills sessions

“ We have had fun as a staff trying out different things with different degrees of success and adapting it to suit our establishments. It was also a great course for reminding you of things you used to do and now being able to extend them. **Edinburgh Participant, Phase Two** ”

SHORT TERM OUTCOMES – AREAS FOR DEVELOPMENT

In both Phase One and Phase Two, participants were invited to discuss aspects of the programme they thought could be improved:

- « In Phase One, almost all students and practitioners identified that a short hand out following each session would be useful, as the participative nature of sessions did not always allow them to take notes. They acknowledged that some materials were available on the Starcatchers website, but felt this needed to be developed to support the sessions. This appeared to be less of an issue in Phase Two with participants making better use of online materials and accessing the Facebook page (closed group). However, a number of participants in Phase Two felt that that more handouts immediately following sessions would be beneficial.

“ Having the Facebook group set up is a great way of keeping in touch and sharing ideas ”

- « In Phase One a significant number of practitioners felt that extending the sessions by 30 minutes would be useful. Almost all participants agreed that some time for reflection at the end of each session would be valuable. Arrangements were put in place in response to this issue for Phase Two.
- « Although almost all practitioners in Phase One reflected very positively on their experiences, approximately 20% felt that both the materials and activities were less flexible and not suited to the settings they were working in. In Phase Two the ethos and approach was made more explicit in the information provided about the course and reinforced in the introductory session. As a result, this view was only expressed by 2% of participants from Phase Two.
- « During Phase One, Starcatchers staff, managers and participants identified concerns around the limited access to, and in some cases, relatively low skills in IT. This had an impact on the ability of a few participants to access web-based support materials. This remained an issue during Phase Two and consideration continues to be given as to the best ways to resolve this issue.

MEDIUM TERM OUTCOMES – STRENGTHS

Participants increase their use of creative activity in Early Years settings:

- « As a result of their increased confidence and understanding, almost all participants reported an increase in the range of creative activity that they are involved in. For many, the way in which the activities are approached has developed with more thought going into when, and how, creative activities are programmed including storytelling, singing and puppetry
- « Participants are using creative activity in a wider range of places, including using outdoor play opportunities and daily tasks such as queuing and tooth brushing, as creative opportunities
- « Participants have increased expectations regarding their own creative abilities:
- « Participants are experimenting with, and developing their own thinking around, the creative activities experienced in the programme to ensure they meet the needs of the children they are working with
- « Participants are leading creative activities and able to respond positively when an activity does not go as they had planned

- « Many practitioners are sharing their skills and knowledge with colleagues, with a few contributing to CPD opportunities
- « Participants identify the benefits for children and families resulting from increased access and engagement with positive arts and creative activity:
- « Almost all participants identified increased confidence and use of imagination in the children
- « In focus groups many practitioners identified links between children's involvement in creative activity and improved communication skills, social skills and literacy. A few practitioners reported improvements in concentration levels and behavioural issues.
- « Many practitioners felt that, as a result of their increased confidence and skills, they introduced techniques and activities that parents became aware of and were interested in following up
- « Other local authorities/potential partners are signed up to the delivery of the programme in their area:
- « An additional 5 local authority areas – Dundee, Highland, Dumfries and Galloway, North Ayrshire and East Lothian – signed up for Phase Two of the Creative Skills Pilot Programme
- « 9 out of 10 local authorities signed up to host the training again in 2015-16. North Ayrshire valued the programme but was unable to commit due to severe staffing shortages in the area.
- « Midlothian has signed up for 2015-16 after having first expressed an interest in the programme in the autumn of 2014.

MEDIUM TERM OUTCOMES – AREAS FOR DEVELOPMENT

The Creative Skills Pilot Programme receives appropriate accreditation through SCQF/SQA/GTC:

- « An SCQF Level 7, 24 credit qualification 'Professional Diploma in Creative Skills in Early Childhood Practice' has been drafted based on the Creative Skills Pilot Programme
- « The qualification is currently being developed with a view to a pilot of the qualification running from September 2015 at Glasgow Kelvin College

LONG TERM OUTCOMES - STRENGTHS

Local and national stakeholders, funders and other agencies recognise the impacts of arts and creativity within Early Years and its contribution to the delivery of key local and national policies.

- « The Creative Revolution event brought together 135 practitioners, managers and policy makers from across the arts, education and Third sectors.

Local and national stakeholders actively promote creativity and undertake to develop and embed the Creative Skills Pilot Programme in communities across Scotland

- « Aberdeen City Council commissioned additional training sessions in 2014-2015 and 2015 - 2016
- « Local authorities continue to support the Creative Skills programme: promoting the programme, providing venues in kind and in some cases funding cover for staff to attend training

Local and national stakeholders endorse the role of artists and their contribution to creativity in Early Years

- « ARTS from the START campaign and the Creative Revolution event highlighted artists' contributions.

LONG TERM OUTCOMES - AREAS FOR DEVELOPMENT

For the Creative Skills Programme to be embedded into communities long term and to expand into new areas, the sustainability of funding needs to be addressed. Demand for the training continues to be high: training was near capacity or over-subscribed throughout the pilot, and in 2015-16, 85% of areas open for applications are operating waiting lists. In addition, there are requests coming from practitioners, organisations and colleges outwith these areas. As long as practical arts and creativity training is not a part of the core training for Early Years practitioners, demand is likely to remain high.

Expansion of the Creative Skills in Early Childhood Practice qualification needs a staggered approach, as it requires more involved partnerships with colleges. Furthermore, delivering the training as a recognised

qualification increases the cost per head compared to the original training model and more traditional, theory based qualifications. Starcatchers is looking into a variety of ways to tackle the issue of value for money, including approaches that deepen the impact of every person trained and further strengthen the evidence linking the arts and creativity to key policies.

In 2015 - 2016 the programme is being used to support Creative Champions with Midlothian Council. These Creative Champions will disseminate the training and the ethos behind it within their settings and beyond, with the aim of playing a longer term role in supporting creative practice within their communities and extending the impact of the programme.

Starcatchers will use EarlyYears Collaborative methodology to measure the impact of the Creative Skills Programme, with a view to further strengthening stakeholders' understand of the impact of the arts and creativity.

The Creative Skills in Early Childhood Practice qualification will be mapped to the SSSC's National Occupational Standards to embed it into the Early Years Training landscape.

2016 will see the ARTS from the START campaign run throughout the year, highlighting the benefits of the arts and creativity in Early Years.



ADDITIONAL ACTIVITY

Feedback from a wide range of Early Years practitioners engaging with the Creative Skills Pilot Programme identified concerns about the role of arts and creativity in Early Years, and Starcatchers developed a number of additional activities to raise the profile of arts and creativity in Early Years more broadly across Scotland.

ARTS FROM THE START

ARTS from the START (AFTS) was launched in early 2015 as a campaign to highlight the importance of the arts and creativity in early childhood. The campaign grew from Creative Skills participants expressing frustration that some colleagues and parents did not appear to value the arts and creativity. This had a negative impact on practitioners' ability to take what they had learned with Starcatchers and apply it to everyday practice. Informed by this evidence the campaign was designed to engage an audience, wider than, but including, the participants of the Creative Skills Pilot Programme, supporting them to promote the benefits that creativity can have in early learning. The campaign comprised a number of strands:

- « The Manifesto
- « The Festival
- « Inspiration Days for Creative Skills Participants
- « Social Media Campaign
- « The Creative Revolution Event

THE MANIFESTO

Starcatchers created a manifesto for ARTS from the START as a means of expressing the ethos of the campaign, and the Creative Skills Pilot Programme, in a way that was easy for audiences to engage with.

THE ARTS FROM THE START MANIFESTO:

- THE ARTS HAVE THE POWER TO TRANSFORM LIVES
- IT'S TIME TO PUT CREATIVITY AT THE HEART OF EARLY CHILDHOOD
- ALL CHILDREN HAVE THE RIGHT TO EXPRESS THEMSELVES AND BE CREATIVE
- A CHILD-LED, PLAYFUL APPROACH TO LEARNING IS VITAL
- IT'S ABOUT EXPERIMENTING, EXPRESSING YOURSELF AND LEARNING FROM THE EXPERIENCE, NOT A SHINY END PRODUCT

I BELIEVE IN ARTS FROM THE START

WWW.STARCATCHERS.ORG.UK
STARCATCHERS

THE FESTIVAL

The ARTS from the START Festival ran from 16-28 February 2015, providing an opportunity for concentrated creative activity with practitioners working with artists in their own settings. Participants were encouraged to come up with ideas for creative sessions to which they could invite parents/carers/staff along to showcase their learning and try out new ideas. During the festival period the Starcatchers artists visited 20 childcare settings. The creative sessions engaged with 207 children aged 0-5 years, 25 practitioners and 53 parents/carers from across Scotland.

“You can carry out research, you can have consultations, you can spread the Creative Skills word and you can provide evidence about how creativity improves attainment and is vital... But a picture says more than all of this, this is the picture people need to see. A little girl who has been diagnosed to be on the Autistic Spectrum and has been unresponsive to many different strategies to engage her in learning.

Look at it, the hand positions, the eye contact, the bond between two human beings, the connections being made, the trust”. **Inverclyde Participant, Phase One**



INSPIRATION DAYS

During the festival period two Inspiration Days, one in Dundee and one in Glasgow brought together participants from the Creative Skills Pilot Programme, their colleagues and some placement providers, to share practice and ideas about the future of the programme and creativity in their settings. The Inspiration Days featured contributions from keynote speaker Dr. Suzanne Zeedyk, a leading research scientist whose work focuses on parent-infant relationships and how babies' early experience influence their mental, physical and psychological development. 116 practitioners and artists were involved over two Saturdays.

“Babies are born creative. Every conversation, every moment of sharing laughter, every hug is creative, because you don't know what the other person you are sharing with will give back to you. It's a risk, hoping they will step into the same space with you. Thus, nurturing creativity is all about nurturing the ability to take risks. Risks are scary! Arts from the Start is a way of helping our children and ourselves, to step into the risk and joy that is human creativity. Arts from the Start is not about children. It is about the future of our country.

Dr Suzanne Zeedyk





“Thought-provoking and inspirational” **Glasgow Delegate, Inspiration Day**



SOCIAL MEDIA CAMPAIGN

The online phase of the ARTS from the START campaign encouraged people to share why they believed in ARTS from the START on Facebook, Twitter and Instagram. This resulted in **2002** individual likes on Facebook posts, **416** shares, **107** comments and **170** new page likes. On Twitter, **699** links were clicked, **787** tweets were retweeted, **497** were favourited, and Starcatchers received **107** replies and **274** new followers. People were asked to show their support by adding a 'twibbon' to their social media profile pictures. Over the course of the campaign **133** people attached the ARTS 'twibbon' to their profiles.

THE CREATIVE REVOLUTION

The culmination of the ARTS from the START campaign, the Creative Revolution, brought together **135** practitioners working across education, the arts and the Third Sector to begin the discussion to understand how, together, creativity and creative practice can be embedded across the Early Years landscape in Scotland. The Creative Skills film was also launched.



“ Inspiring, stimulated my creative thinking. **Delegate feedback**

Has acted as a spur on to action! Theory into practice! **Delegate feedback** ”

Speakers included Tam Baillie, Scotland's Commissioner for Children and Young People, Fiona McLeod MSP, Acting Minister for Children and Young People, and Bernadette M. Duffy OBE, Head of Thomas Coram Centre, as well as Starcatchers' staff, Associate Artists, Creative Skills participants and staff from Glasgow Kelvin College. Attendees were given tubs of playdoh, invited to pledge what they were going to do to keep the Creative Revolution alive, and took part in break out sessions delivered by Education Scotland, SCCYP and Starcatchers' Associate Artists. Of the attendees who completed feedback forms, 93% rated the content of the day good (43%) or excellent (50%), and 98% rated the usefulness of the content of the day good (38%) or excellent (60%). Attendees commented on the 'creative buzz' throughout the event, reflecting a desire for more practical, hands on training and more ideas for how to make creative changes.

UNIVERSITY OF THE WEST OF SCOTLAND

Starcatchers was brought in by the course leader of the BA Childhood Studies programme to provide 'taster' practical arts training sessions. The sessions brought together students from Hamilton, Ayr and Dumfries campuses. **60** 2nd year students attended one session each during April 2014. **150** BA students across all year groups attended two sessions each during October 2014.

ABERDEEN CITY COUNCIL EARLY YEARS TEAM

Following participation in Phase One of the Creative Skills Pilot Programme, the Pre-School Development Officer (Early Years, Families and Vulnerable Learners Team) was keen to replicate the paired, artist-led sessions for Early Years practitioners who were unable to commit to the whole programme. Between October 2014 and June 2015, **12 sessions** were delivered, each with **12-20 participants**, covering puppetry, visual art, storytelling, music and drama. Following on from this, Starcatchers has been commissioned to deliver **10** more sessions in 2015-16.

LIVE MUSIC NOW

During January-March 2015, **9** musicians took part in a half-day training session run by Dr. Rachel Drury, focusing on skills and knowledge needed for performance in Early Years environments. The training was supported by mentoring visits; observing the musicians incorporate their training into performances in Early Years settings and providing them with feedback.

EMPORIUM OF DANGEROUS IDEAS: BEYOND HANDPRINT PAINTING AT GLASGOW KELVIN COLLEGE

HNC Childcare students and staff members from **6** colleges across Scotland took part in a development day exploring ideas for a playful approach to the arts. Part of the wider Emporium of Dangerous Ideas schedule supported by College Development Network, **50** participants took part in a discussion/development day in June 2014. A summary of the discussion was shared in January 2015 when **30** participants came together as part of an Emporium Development Day.

BÒRD NA Gàidhlig

In March 2015, **12** Early Years practitioners took part in taster practical arts sessions from Gaelic settings.

EARLY EDUCATION BRANCHES

Starcatchers ran taster arts sessions during a twilight session in the Dumfries Branch and shared findings from the Creative Skills Pilot Programme with members of the Aberdeen branch. **40** Early Years practitioners attended the practical arts session in Dumfries and **60** attended a presentation and took part in Q&A session in Aberdeen.

NATIONAL DAY NURSERIES ASSOCIATION (NSNA)

Starcatcher ran a half day of training for 24 Early Years practitioners from NDNA member nurseries in June 2015

CONCLUSION AND WAY FORWARD

The Creative Skills Pilot Programme has enabled participants to explore their own creativity, to increase their confidence and improve their self-esteem. Participants have shared the personal impacts of being challenged to move beyond their comfort zone and engage in new experiences, to see the familiar with new eyes. They have 'rolled about the floor' and 'sung in front of adults' and 'made puppets from ladles'. They have gained new skills and used these skills with the children they work with to hugely positive effect.

Crucially, though, this has not been 'off the shelf' CPD, giving participants a list of activities to replicate in their setting. This programme has built participants' capacity and developed the depth of their understanding about creativity: why approaching singing/creative movement/story telling in a particular way contributes to a child's development; how to create opportunities for children to lead their learning; how to see the creative potential in everyday objects; to have the confidence to try something which might not work, and learn from, and build on, that experience.

For all participants the Creative Skills Pilot Programme has confirmed the importance of creativity in the Early Years curriculum and reaffirmed their belief in the vital contribution that creativity makes to children's lives.

National policy provides the key drivers and practitioners are clear that, having taken part in the training, they are implementing these policies in their daily practice. There is growing concern among practitioners, however, that managers responsible for supporting the implementation of policy for Early Years are responding to the prioritisation of raising attainment, particularly around literacy and numeracy, by reducing their commitment to arts and creativity.

Starcatchers is in the process of developing a Professional Development Award (PDA) recognised by the SQA and has been consulting with SSSC, Dumfries and Galloway College and the Royal Conservatoire of Scotland. Mapping this qualification to the National Occupational Standards will help embed the PDA into the existing Early Years qualification landscape, a vital move if practical arts and creativity training is to be recognised as a key part of Early Years practice.

A significant number of practitioners raised concerns that parents/carers do not see the value of developing creative skills in their children and do not appreciate how these skills link directly to the development of literacy, numeracy and other key skills in their child's development. In a number of instances these concerns included colleagues and managers who had a limited appreciation of these well-established links. The Arts from the Start campaign is one of the ways in which Starcatchers is working to challenge, and change, this narrow understanding.

Starcatchers is developing the Creative Skills Pilot Programme beyond March 2015, focusing particularly on the impact of the Children and Young People (Scotland) Act 2014, and the need for training for working with under 3s within the Early Years workforce. The Creative Skills Pilot Programme has a key role to play in ensuring two years olds who gain their free nursery places are cared for by a flexible, nurturing Early Years workforce, mitigating against the risk of over-formalised learning environments.

There is an increasing understanding among national stakeholders, funders and other agencies of the importance of arts and creativity within Early Years. Within a strategic landscape, where there is increasing importance being placed on the experiences of our youngest members of society, Starcatchers' Creative Skills Pilot Programme has an important role to play in offering real, practical ways to embed creativity and flexibility into the practice of the Early Years workforce. Delivering such an innovative programme has been both challenging and exciting, and Starcatchers is dedicated to ensuring the programme will evolve and grow, and continue to play its part in making Scotland the best place in the world to grow up.

APPENDIX ONE : CASE STUDIES

Participants in the Creative Skills Pilot Programme were invited to feature as case studies focusing on the impact that the training programme had had on their practice.

CASE STUDY ONE

The Creative Skills training programme had a huge impact on the way I work with children. At the first session Heather said 'when this training is complete, I want you to say "Heather, you changed my life"' I didn't actually expect it to do this, but it did. I have thanked Heather and told her it did have a massive effect on me. I felt immediately at ease with the Creative Skills training programme, it was open ended, quite often unstructured, and whatever output you created during the sessions, it was valued. It is such a natural and rewarding way to work with children. Using creativity and imagination to engage children in learning should be the cornerstone of every Early Years professional.

Before setting up an environment for children, I really examine it; I put lots more thought into now than I did before. I try to think like a child: 'If I was 4, what would I want to play with?' What would interest me? What could I do with these resources? This is an essential skill, being able to think like a child!

I am effectively using the Creative Skills approach as a framework and tool to engage children in further learning.

Children are naturally inquisitive and enjoy imaginative and creative play. As I am one of 20 staff it has been difficult to implement and get other colleagues onboard with the Starcatchers philosophy. This has not deterred me though and I am slowly trying to show my colleagues, what I feel, are the benefits to children of this creative approach to learning.

As I mentioned above, with only myself using this approach within my establishment, I do not feel confident stating that all or most children have shown improvements in confidence, imagination etc. What I do feel confident in saying is that when I use creativity and imagination to engage children in learning is that they are very enthusiastic and show an excellent response. There have been some individual success stories. These are centred on children who show limited response using conventional methods of engagement. When the experiences offered are imaginative based, open-ended and creative, they have shown a higher level of engagement. I have measured this using the 'Leuven Scale of Involvement' which can be found here.

Parents have not passed comment on their children's development, but I have not asked them! Parental involvement can sometimes be difficult within nursery settings. This is one aspect I managed to improve using an idea from the Creative Skills training. I asked parents to become involved in 'eyebombing' (the act of adding googly eyes to objects to animate them). The parents and children became fully involved in this and really enjoyed it.

In conclusion, the Creative Skills way of working is now firmly embedded into my practice. I am seeing results more on an individual basis with children who are exposed to my new ways of working. Over time, and as my relationship with Starcatchers grows, we are hoping that we will begin to get some more of my colleagues onboard and we can play an active part in this 'Creative Revolution'. As recent training with Suzanne Zeedyk shows, using the Starcatchers approach will add more fun to education and help children develop essential skills. This in turn will have a positive effect of families, communities and society as we move into the future.

Inverclyde Participant, Phase One

CASE STUDY TWO

Andy's story telling was invaluable. Setting the scene for the story has been so much fun and can be adapted to suit any theme. I work in pre-school. We were looking at the area of time so instead of going to Andy's story garden we went on a trip in a time machine. This wonderful machine could bring up back to the past or to the future, the children never knew where we would end up. We prepared for our journey all together and on one occasion we went back to the time of the dinosaurs. We described what we saw in detail and then found a nice, quiet and safe place to read our dinosaur book. We had to be very quiet or the dinosaurs could hear us. Once we had finished the story, one staff member purposely made a loud noise, which of course woke the dinosaurs. We then had to run back to the time machine and get back to nursery really quickly. Once we arrived back in the story corner, one child raised his hand and asked, what if the dinosaurs can find us at nursery?! We reassured him that dinosaurs cannot use the time machine so we are safe. The power of imagination is incredible. The children feed off it and it has helped to create a fun, responsive and interactive learning environment for staff and children.

Fife Participant, Phase One

CASE STUDY THREE

I have found the skills gained on the Creative Skills course very useful. I have been much more confident taking activities such as drama and dance/movement. Due to this I feel that the children I was working with at the time were more relaxed, confident and participated better. One boy in particular joined in a drama lesson fully when we introduced a dancing dinosaur to our ongoing story. This was a big step for him as using his imaginative skills did not come naturally to him. I did a workshop with children and their parents around puppets and it was interesting to see what they perceived as a puppet and how that transferred to their child. We used a variety of different objects to make puppets/characters and in the days after, I noticed that in the nursery playroom, the children who were at the workshop began to use different objects during their imaginative role play. Parents have not commented specifically on any changes but a few have commented that their child chatted about the activities they had been involved in.

Edinburgh Participant, Phase Two

APPENDIX TWO: FEEDBACK FROM ARTISTS' VISITS

I adored the shadow puppets session and loved it more than the first session. I think I could completely see myself doing this sort of puppetry constantly and my head teacher has since asked the cluster schools who still have an overhead projector... we're [borrowing one] soon from one of our neighbouring schools. I really feel I can do a lot with this sort of puppetry; telling stories and more abstract things and also for use with our additional support needs for sensory. I think it's a very powerful art form with children and I loved Hazel's description of her black and white shadows with her younger groups.

Aberdeen Participant, Phase One

Really good day showing a class some bits from music session with Rachel Drury myself this morning, then Rachel joined us in the afternoon. The children were fascinated, engaged and really enjoyed themselves and were engrossed in the creativity of creating accompanying sounds to the 3 little pigs story in Gaelic. Teacher now has the idea to go forward with their project as a graphic story in the weeks to come.

One of the learning assistants kindly translated 'Let's take a walk' from Singing Games and Rhymes for Early Years by the National Youth Choir of Scotland. We used this to collect materials in the morning and then have a walk round the school in the afternoon up and down the stairs. I'll sing it for you all on Saturday if you want! Although we are **obviously**

😊 not about the shiny end products, here are a few of the photos of the houses the children made as part of the day and enjoying the session with Rachel. #afts



Unlike · Comment

APPENDIX THREE: PARTICIPANT BASELINE PHASE ONE

EARLY YEARS PRACTITIONER BASELINE QUESTIONNAIRE - PHASE ONE

Participants were asked to complete a baseline questionnaire prior to starting the Creative Skills Pilot Programme and an evaluation questionnaire at the end of the programme.

Why do you think Arts and Creativity in Early Years is important?

The main themes in the responses were:

“ We can encourage children and young people to learn to value their own responses and have them valued...

The opportunity to express themselves in a unique way...

It gives the opportunity for active learning and participation by all children regardless of their ability.

It helps children formulate ideas, problem solve...

It is important for young children to be free to explore, discover and communicate through using their senses.

Helps strengthen a child's wellbeing as well as building confidence and self-esteem.

108 early years professionals completed a short survey between January and February 2014. The age range of participants is depicted below.



The survey aimed to establish a baseline in terms of respondents' understanding of arts and creativity in the early years, their confidence in using creativity in their daily practice and their experience of doing so.

The survey asked respondents the extent to which they agreed or disagreed with four statements in relation to their understanding of, and their confidence and support in using, arts and creative activity. It also asked respondents three further questions (one of which was broken down into three parts) on how regularly they are able to use creative activity in their work and how regularly they are able to share experiences and work with others in the process.

PRACTITIONERS KEY FINDINGS

The majority of professionals responded positively (either 'strongly agree' or 'agree' or 'regularly' or 'sometimes') to the majority of statements and questions although most respondents responded negatively ('rarely' or 'never') to two of the questions.

ALMOST ALL (90% and over) respondents agreed that:

- « I use creative activity in Early Years settings (97%)

MOST (75% and over) agreed that:

- « I have a good understanding of (the) importance of arts and creativity in early years (82%)
- « In my organisation/establishment, I am supported to value and use creativity in my own thinking (80%)

THE MAJORITY (50% and over) agreed that:

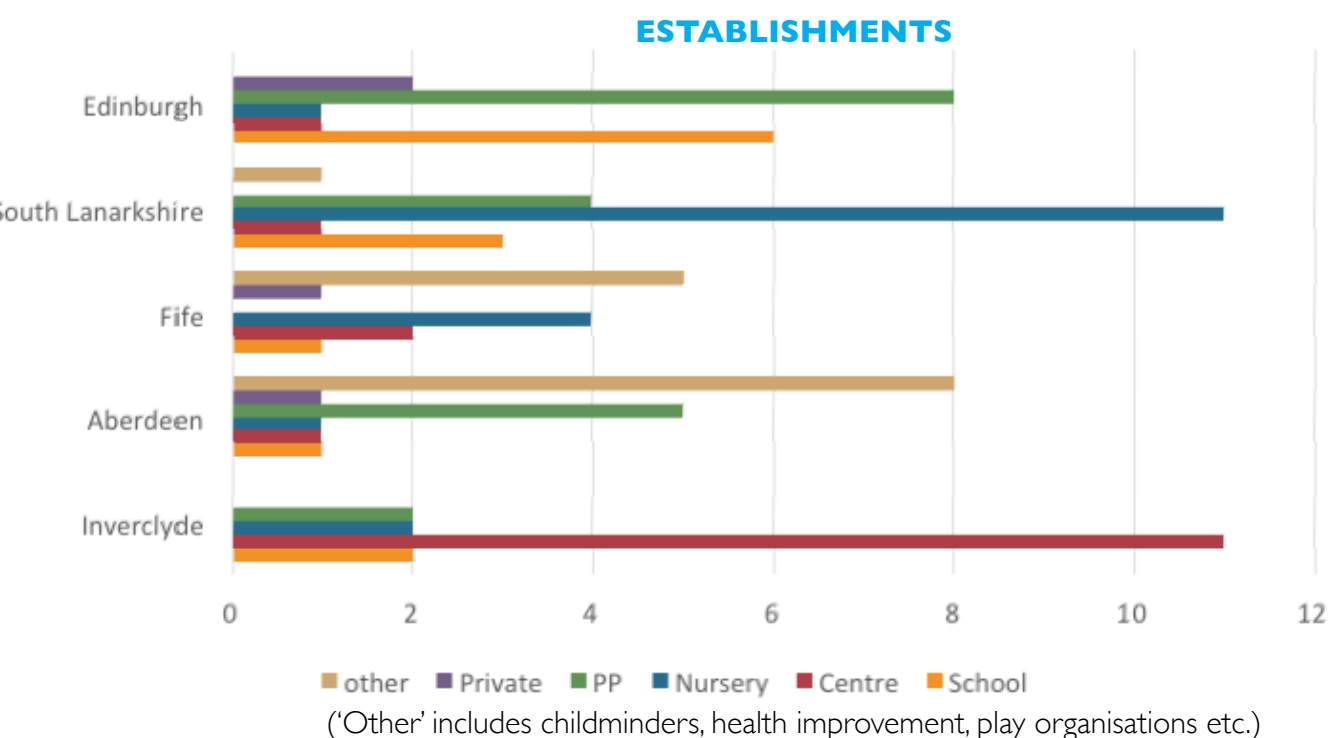
- « I am confident in my ability to use creative activity in daily practice (69%)
- « I have the necessary tools to support creative activity in my daily practice (59%)

SOME (15% and over) agreed that:

- « I have the opportunity to work with arts/creative professionals (36%; with 64% saying 'rarely' or 'never')

The final question was subdivided into three parts. Respondents were asked how regularly they have the opportunity to share information, understanding and practice in three settings: the workplace, with practitioners in other early years settings and with practitioners from different sectors. They responded as follows:

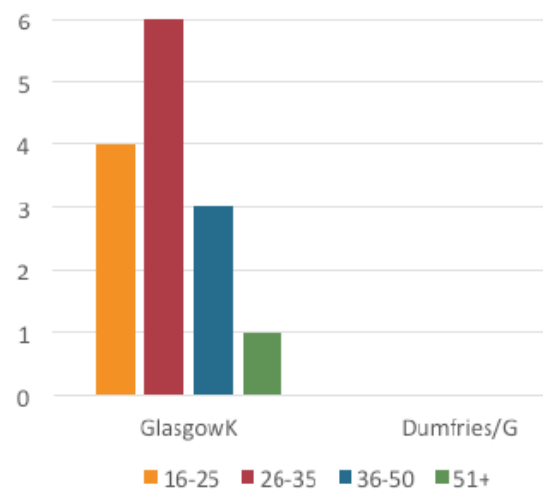
	"REGULARLY" AND "SOMETIMES"	"RARELY" AND "NEVER"
Within my workplace	95%	5%
With practitioners from other early years settings	54%	46%
With practitioners from other sectors	32%	68%



EARLY YEARS STUDENT BASELINE PHASE ONE

69 student Early Years practitioners completed a short online survey in autumn 2013.

AGE RANGE - STUDENT PRACTITIONERS



The survey aimed to establish a baseline in terms of respondents' attitudes to, understanding and experience of creativity in their learning and practice.

Practitioners were asked the extent to which they agreed or disagreed with seven statements (one of which was broken down into four parts). There were also two free text boxes which allowed practitioners to say why they think arts and creativity in early years is important and to give examples of creative activities they have used.

STUDENT KEY FINDINGS

The majority of practitioners responded positively (either strongly agree or agree) to all of the statements.

ALMOST ALL (90% and over) respondents agreed that:

- « I am open to new ideas (96%)
- « I am able to explore a range of views and perspectives (94%)

MOST (75% and over) agreed that:

- « I have access to tools to support creative activity in my current practice (83%)
- « I can adapt to change and uncertainty (82%)

THE MAJORITY (50% and over) agreed that:

- « I have confidence in my own views (74%)
- « I have experience of using creative activity in my current practice (74%)

The final question was subdivided into four parts. Practitioners were asked how often they have the opportunity to share information, understanding and practice in arts and creativity in four settings: college, workplace/ placement, with other practitioners and other. They responded as follows:

	"REGULARLY" AND "SOMETIMES"	"RARELY" AND "NEVER"
In my work / placement	91%	9%
With other practitioners	90%	10%
Other (N.B. only 10 responses)	90%	10%
In College	88%	12%

Participants were asked two ‘free text’ questions. The first was:

Why do you think arts and creativity in early years is important?

All 69 practitioners provided an answer. The main themes in the responses were:

Arts and creativity allows children to express themselves – this was mentioned in responses most often (with 27 respondents citing it)

“ It’s important to help children to express themselves.
It helps children to express themselves.

Arts and creativity enables children to use, develop, share, explore and expand their imagination – 19 respondents cited this.

“ To value the ideals and imaginations of children and have the ability to share and help them express it.
It helps children to explore and expand their own imaginations.

Arts and creativity builds confidence and self-esteem – 11 respondents cited this.

“ To help build children’s confidence in their own ideas and to help them become happy with who they are.

Arts and creativity enables children to explore new experiences and build their personality, develop interests and their own individuality – 10 respondents cited this.

“ Because it teaches the children to be their own unique selves. They need to be an individual, not follow the crowd.

Arts and creativity is important because it helps children to develop cognitive and motor skills, reach milestones and learn how to cooperate with each other – several respondents cited this.

“ To foster independent thinking, abstract thought, self-confidence, motor skills, cooperative and consultative play, vehicle for expression.

Some answers combined two or more of the above themes:

“ It helps children to explore and expand their own imaginations. Builds confidence, helps cognitive and emotional development.
To encourage children to be creative and to encourage them to be different and individual. It helps their development and can boost their self-esteem and confidence.

The second free text question was:

Examples of the creative activity I have used include:

48 practitioners provided an answer with the main examples cited being:

- « Artwork, painting/drawing, use of colour
- « Singing/music/dancing
- « Outdoor learning
- « Crafts/making things/gluing
- « Performing arts/drama/role play
- « Story-telling/acting out parts from stories

APPENDIX FOUR: PARTICIPANT EVALUATION PHASE ONE

Participants, both professionals and students, were invited to complete an online survey during April and May 2014. The survey asked a range of questions in relation to respondents' experience of the programme, including expectations, most and least positive aspects, improvement suggestions, impact on practice and next steps. Group evaluations sessions were held in each of the five local authority areas and both colleges. Themes identified from survey responses across the country informed the focus of discussion.

EARLY YEARS PRACTITIONER EVALUATION SURVEY - PHASE ONE

63 Early Years professionals responded to a short survey between April and May 2014.

Of the respondents:

- « 12 were from Aberdeen
- « 14 were from Edinburgh
- « 9 were from Fife
- « 14 were from Inverclyde
- « 14 were from South Lanarkshire

Respondents were asked:

What attracted you to the Starcatchers Skills for Early Years programme?

The most common themes were:

The opportunity to learn and/or develop new skills. Respondents mentioned this either in terms of learning new skills and abilities in areas where they felt least confident or in terms of building on/developing abilities, interests and training that they already had:

“ It is an area where I feel least confident in when working with young children.

To enhance the creative experience that I currently give to the children.

To improve my skills so that the children in my care have a better experience during their time in my setting, to gain ideas and practical experience to take into my setting to make music, art and story times more interesting and exciting.

Several respondents mentioned either having been at taster sessions themselves or having heard about them from others who had attended:

I went to an information evening...After hearing about the Starcatchers and their innovative early years creative learning project it inspired me to take part in the project

Others said that the programme sounded different, interesting and exciting or that they had heard good things about the course from previous participants.

What would you say are the two best things about the programme?

The most common themes were:

The professionalism, enthusiasm, skill and expertise of the tutors:

“ The tutors were excellent – very inspirational but also giving structured and practical ideas and approaches which made it easy to start to make changes in practice.

The opportunity to explore and share ideas and practice within the group:

“ Being able to mix with other trainees and share practice.

« The practical/hands-on focus of the approach to learning:

“ That it is thought-provoking and not just learning from a textbook.

Respondents also referred to a number of specific sessions as having been particularly useful including photography, singing, music, dance, shadow puppetry, drama

What two things were the least effective about the programme?

The most common themes were:

The timing of the sessions was problematic for some:

“ I know it's unavoidable but the fact that it was at the end of a busy day and reliant on goodwill of colleagues to get there on time.

Some felt that there could have been more in terms of notes/handouts/written guidance/links to sources of further information:

“ No notes to follow on from training such as useful links.

There were some comments about the time commitment overall and about the intensity of the programme:

“ With the related sessions being the week following the first one, sometimes it has been difficult to put ideas into practice during that week for feedback the following week.

The number of dates you have to commit to.

What suggestions could you make to improve the programme?

The most common themes were:

- « More written information could be provided about the content of the sessions, either beforehand or, more commonly, in the form of handouts, making music and words available, 'a bit more take home theory'.
- « Some people said that venues need to be fit for purpose, with some seen as cramped or unsuitable.
- « Given the timing of the sessions, some people felt that there should be time for tea/coffee at the start of each session.
- « There were a number of comments about the timing with suggestions that it should be every week, over a few Saturdays, at a different time of day, that there should be an extra session on each topic, there should be more time to practise techniques and that different staff could take part in different sessions:

“ Instead of having one member of staff attending all 8 workshop sessions, maybe one member could attend the two drama sessions, one could attend two puppetry etc. By sharing the skills and knowledge among colleagues you are creating a support network. The content of this course was HUGE and I am finding it difficult implementing all aspects of it into practice. However, if there were 4 members of staff, each with their own knowledge, it would be easier to implement.

Some other suggestions:

“ Even more ideas for engaging children in each aspect via open-ended and child-led ways e.g. the paint-brushes on sticks were good tools for creating curiosity and exploration; idea of close-up photographs of random things for children to rediscover what the picture is of - things catch children's imagination and they can explore independently.

It would have been helpful if there was some sort of private online space for each group to upload pictures or videos or leave comments or questions.

We should be encouraged to submit a mini statement onto the blog of what've tried out and read them in the review session to encourage people to use it.

It would have been beneficial to learn new innovative ideas to impact on practice.

Some of the activities were too advanced for the age group I work with.

What changes have you made to your practice as a result of being on the programme?

Almost all respondents described how they have introduced new creative activities such as shadow puppetry, drama and singing into their practice. Many remarked on how their confidence to do so has increased significantly and on how they are able to think about and explore the opportunities for working more creatively in a different way:

“ The changes I have made in my practice is that I have gained more confidence in creativity. I now feel more confident to try new ideas, after seeing them been implemented at the course.

We now have a hello/good morning song which the children love. We are using the cameras more with the children. We use some of the songs from the first music session in our outdoor play area, using the climbing frame as a rocket and zooming down the chute/slide

I have become more confident in doing activities in front of other adults, I have discovered the fun of drama particularly out and about. Every session has given me new food for thought and ideas to do with the kids. It has changed my perspective on each aspect - i.e. drama isn't what I always thought drama was - sitting down watching a show etc.

We have had fun as a staff trying out different things with different degrees of success and adapting it to suit our establishments. It was also a great course for reminding you of things you used to do and now being able to extend them.

Gave the children a taste of some of our learning, taught them new songs, tunes and other ways of using their voices.

How have you applied your creative skills learning to your work with children and families?

Many respondents referred to their answers to the above question and others described similar changes e.g. feeling more confident about working creatively, introducing techniques and content from the programme.

Some also described how they had shared ideas and content with colleagues and with parents/families:

“ I have actually printed off a parents' information sheet for some of the new songs and games learned at the music section of the course. This came about because parents were asking what the new songs were so that they could sing along at home. We also intend to pass on some info at our open night for new parents.

I have shared activities not with not only children and their families but with my work colleagues.

I have fed back to staff at in-service day and in turn I have seen an impact on practice.

What difference, if any, do you think being on the programme has made to you personally?

Many respondents describe themselves as feeling much more confident as a result of being on the programme. Several say that they are more willing/inspired to try out new things, more adventurous and more 'in touch with their creative side':

“ It's put me in touch with my creative side and given me new confidence and energy to try out new things.

I think that I have become less inhibited and self-conscious and more confident to have a go.

It has made me realise that I am a creative person.

It has given me fresh inspiration and determination. It has encouraged me to examine my own practice and the work of our nursery as a whole.

Greater confidence to try things and not worrying too much about a 'planned response'. Going with the flow!

What difference, if any, do you think the course has made to the other participants?

Echoing what they said about themselves, many respondents described other participants as being much more confident as a result of being on the programme – more confident within the group, with trying things out/performing in front of each other and with sharing ideas. Some commented (generally positively) on how the programme had stretched and challenged people's comfort zones:

“ Others on the course appear to be more confident but there are instances where what is being done is just too much for some, which is fine as everyone is different and you need to feel comfortable with what you are doing. It is a good group and everyone has been great with one another.

I think as a group we're all now happy to fully participate in front of each other and can laugh at ourselves when on the programme.

I think everyone has had a point that they have been out of their comfort zones and I think this has challenged people. It has helped people be more willing to try things they never would have in the past.

“ I feel over the sessions that we have bonded as a group and built up a supportive and positive ethos... I have noticed that other colleagues who appeared quite shy and reserved at the beginning are more confident and relaxed in sessions.

What are the next steps for you?

Although a small number of respondents mentioned specific courses and plans for future learning, most referred to putting into practise what they had learned, cascading the learning to colleagues and continuing to develop their creativity:

Trying to put into practice what I have learned and also showing other supervisors what we have learnt.

“ To continue thinking outside the box and being creative!

Continue with my newfound enthusiasm for creativity. Continue to encourage children to put in 100% and be the very best they can be. I am also half way through a degree at Uni and I am referencing quite a bit of creativity stuff as I now have more knowledge. A job with Starcatchers....!!

I would love to continue to network with others on the course. Would appreciate being kept informed of any further training opportunities with Starcatchers. I will continue to try and think creatively across my work.

Respondents were asked if they would recommend the programme to someone else.



The response is largely consistent across the five areas, although not all participants responded to this question.

Finally, respondents were asked if they wanted to provide more information in relation to any of their answers or to say anything else about the programme.

Many were very positive about their experience:

“ I've already recommended the programme to my new colleagues at work. It's a course I have loved participating in and feel I've learned so much. It's one of the best early years course I've been on in terms of practical and what we can use on a daily basis.

I feel this is a very important programme and it helps to highlight creative skills as important as much of the time these types of activities tend to be done as very briefly on an afternoon and not given as much importance as maths and language. It may be a good programme for teachers of all stages to experience.

Fantastic, whoever put this programme together needs a medal. The sessions were pretty independent in themselves, but also touched on previous learning. Great balance of theory and practice. I wish I could do this course again. Massive thank you to all involved in setting this up and a personal thank you for allowing me to be involved.

Although one was less positive:

“ Did not like the emphasis on trying to make the adult “creative” - don't think we would be doing this job if we weren't! Would prefer child centred activities.

EARLY YEARS STUDENT EVALUATION SURVEY PHASE ONE

An evaluation session was undertaken in both Glasgow Kelvin and Dumfries and Galloway Colleges. As with the Early Years professionals, student practitioners were given a short, paper based survey that asked a range of questions in relation to their experience of the programme, including expectations, most and least positive aspects, improvement suggestions, impact on practice and next steps. The evaluation sessions coincided with many students final folio preparation and this had an impact of the numbers participating in the sessions.

28 student practitioners completed the survey

Respondents were asked:

What would you say are the two best things about the programme?

The most common themes were:

- « Helped develop ideas for games and songs
- « Dance
- « Drama
- « Thinking

What two things were least effective about the programme?

The most common themes were:

- « Timing of the course – too close to the end of term
- « Homework
- « Drama

What suggestions could you make to improve the programme?

The most common themes were:

- « The programme would be better at the beginning of the course
- « Better coordination across the course, maybe using themes/topics to link sessions
- « Drama could be more child based

What changes have you made to your own practice as a result of being on the programme?

The most common themes were:

- « I have used ideas to plan and deliver activities
- « I have initiated activities in my placement
- « I am more creative/confident
- « I have included children in planning

What difference, if any, do you think the programme has made to you personally?

The most common themes were:

- « I use my imagination more
- « I have increased self-esteem

What difference, if any do you think the programme has made to the other participants?

The most common themes were:

- « Everyone is more confident and imaginative
- « There is better team working in class
- « Everyone has learned some great ideas

What are the next steps for you?

The most common responses were:

- « Look for work
- « Further study
- « Continue to use, and develop, creative skills

Respondents were asked if they would recommend to someone else



EARLY YEARS PRACTITIONER BASELINE QUESTIONNAIRE - PHASE TWO

147 early years professionals completed a short online survey between October and November 2014. The survey aimed to establish a baseline in terms of respondents' views, feelings about and experience of using arts and creativity in early years work.

Professionals were asked the extent to which they agreed or disagreed with four statements about creativity in the workplace and about the regularity with which they were able to use or share creative activity in a further three statements (one of which was broken down into three parts).

PRACTITIONER KEY FINDINGS

The majority of practitioners responded positively (either 'strongly agree' or 'agree') to the first four 'agree or disagree' statements:

ALMOST ALL (90% and over) respondents agreed that:

- « I have a good understanding of the importance of arts and creativity in early years (**94%**)

MOST (75% and over) agreed that:

- « In my organisation/establishment, I am supported to value and use creativity in my own thinking (83%)

THE MAJORITY (50% and over) agreed that:

- « I feel confident in using creative activity in daily practice (**66%**)
- « I have the necessary tools to support creative activity in my daily practice (**63%**)

There was more variation in the responses to the statements about how regularly respondents are able to use and share creativity.

ALMOST ALL respondents agreed (either 'regularly' or 'sometimes') that:

- « I use creative activity in early years settings (**97%**)

MOST agreed that:

- « I have the opportunity to share information, understanding and practice within my workplace (**87%**)

THE MAJORITY agreed that:

- « I have the opportunity to share information, understanding and practice with practitioners from other early years settings (**51%**) although **12%** said they never get the opportunity to do so

SOME (between 15 and 50%) agreed that:

- « I have the opportunity to work with arts/creative professionals (**39%**) with **16%** saying they never get the opportunity to do so
- « I have the opportunity to share information, understanding and practice with practitioners from other sectors (**29%**) with **30%** saying they never get the opportunity to do so.

Clearly for the professionals at this stage then there is a significant gap between feeling they have a good understanding of the importance of arts and creativity, using and sharing creative activity in practice in their own workplace, and being supported to be creative there on the one hand; and having the opportunity to work with arts/creative professionals, and with practitioners from other early years and other settings.

The responses to this year's baseline survey statements are very similar to those of the previous cohort, although the number completing this year's survey is significantly higher. Most answers are within 5 percentage points of last year's baseline. The only exceptions are:

- « I have the opportunity to share information, understanding and practice within my workplace (where last year's response was a little higher – **95% compared with 87%**).
- « I have a good understanding of the importance of arts and creativity in early years (where this year's response is 12 percentage points higher than last year's – **94% compared with 82%**)

EARLY YEARS STUDENT BASELINE QUESTIONNAIRE - PHASE TWO

50 early years student practitioners completed a short online survey between September and November 2014. The survey aimed to establish a baseline in terms of respondents' views about various aspects of creativity and their experience of using arts and creativity in early years work.

Students were asked the extent to which they agreed or disagreed with statements about creativity; about why they think arts and creativity is important; and about the extent to which they have been able to use creative activity – and the sorts of creative activities they have used – and share information, understanding and practice in arts and creativity with others.

STUDENT KEY FINDINGS

The majority of practitioners responded positively (either 'strongly agree' or 'agree') to the first four 'agree or disagree' statements:

ALMOST ALL (90% and over) respondents agreed that:

- « I am open to new ideas (**98%**)
- « I am able to explore a range of views and perspectives (**90%**)

MOST (75% and over) agreed that:

- « I can adapt to change and uncertainty (**84%**)

THE MAJORITY (50% and over) agreed that:

- « I have confidence in my views about creativity (**65%**)

Student practitioners were then asked why they think arts and creativity in early years is important. The most common themes in their free text responses were:

- « Creativity helps children to develop their imagination, stretch their thinking and be more open-minded
- « Creativity helps children to express themselves and to develop their confidence and self-esteem.
- « Children enjoy learning creatively and are more engaged when learning is creative
- « Creativity is integral to all aspects of learning and development, including motor skills, emotional development, literacy, numeracy, getting on with others etc.
- « Creativity helps practitioners to work in more imaginative ways with children

SOME (between 15 and 50%) student practitioners agreed with the statement:

- « I have experience of using creative activity in my current practice (**48%**)

(It should be noted that **27%** of respondents ticked 'neither agree nor disagree' rather than either of the disagree options – 'disagree' and 'strongly disagree' (25%))

Student practitioners were then asked for examples of creative activity they had used. Although some said they weren't currently in practice or on placement, student practitioners had been involved in a wide range of creative activities including:

- « Storytelling, songs (including nursery rhymes and songs with movement), dancing, drawing/painting, collages/wall displays, making objects out of different materials, drama and poetry.

Some (between **15 and 50%**) student practitioners agreed with the statement:

« I have access to tools to support creative activity in my current practice (**40%**)

(It should be noted that **45%** of respondents ticked ‘neither agree nor disagree’ rather than either of the disagree options (15%))

Finally, student practitioners were asked how regularly they had the opportunity to share information, understanding and practice in arts and creativity in a range of settings:

Setting	Regularly and sometimes	Rarely and never
In college	89% 11%	
In my workplace/placement	77% 23%	
With other practitioners	64% 36%	
Other	46% 54%	

	"REGULARLY" AND "SOMETIMES"	"RARELY" AND "NEVER"
In college	89%	11%
In my workplace / placement	77%	23%
With other practitioners	64%	36%
Others	46%	54%

APPENDIX SIX: PARTICIPANT EVALUATION - PHASE TWO

As part of the end of phase evaluation survey, 80 Early Years practitioners completed the evaluation between December 2014 and March 2015. Responses came from all ten areas, with the highest response, 12, from Fife and the lowest response, three, from North Ayrshire.

The evaluation asked a series of open, free text questions. The main themes in the responses are summarised below.

What attracted you to the Starcatchers Creative Skills for Early Years Programme?

- « Looking for inspiration and good ideas in creativity
- « Wanting to learn new skills and extend knowledge of creative approaches
- « Looking to increase confidence in working creatively
- « The range of activities covered
- « Recommendations from previous participants
- « Attractive information about the programme
- « Thought it would be fun and interesting

What would you say are the two best things about the programme?

- « The opportunity to work with - and the expertise and enthusiasm of - the artists
- « Sharing ideas and practice with the group
- « Learning new skills and techniques
- « The variety of creative approaches and techniques involved
- « Specific sessions – especially music and puppetry
- « Fun and enjoyable learning
- « The practical approach to the sessions

What two things were least effective about the programme?

- « Nothing – it was all good
- « Not enough time
- « Gaps in between sessions
- « Venue and room conditions
- « Lack of handouts/notes from the sessions
- « Specific sessions – especially puppetry, dance/movement, drama
- « More suitable activities for Early Years settings
- « Perhaps a follow-up session to discuss changes in practice
- « Sometimes a little uncomfortable – feeling 'put on the spot'
- « The ending could have been better

What suggestions could you make to improve the programme? (For example, in terms of access arrangements, timing, venue, content, balance of theory and practice etc.)

- « More links to theory – handouts/notes etc. Those sessions that did make links to theory seen as most valuable
- « Need for a final get-together/de-brief
- « Problems with location (e.g. too far away) and quality of venues (e.g. too cold or unable to do some of the activities)
- « More on visual arts
- « Timing issues – some called for longer days, some for shorter days
- « Need for breaks, especially where sessions are at twilight time and people have been at work all day

What changes have you made to your own practice as a result of being on the programme?

- « Much more confident in own creative ability and in putting ideas into practice
- « More confident about leading creative activities

- « More able to incorporate creativity into everyday situations/throughout the day
- « Encouraging children more to take ownership of activities/listening to them more
- « Specific activities, especially storytelling introduced and developed
- « More interested in finding out more about creativity

How have you applied your creative skills learning to work with children and families?

- « Adding creativity to all aspects of work/to day-to-day routine
- « Engaging with children more and finding out what they think
- « Specific activities – especially dance/movement, drama, singing, music, storytelling and puppetry
- « Some work with parents too, although many haven't done so yet, but plan to

What difference, if any, do you think being on the programme has made to you personally? (For example, in terms of confidence, self-esteem, communication skills, creativity).

- « Much more confident in terms of creativity and in general – more self-assured, increased self-esteem, less inhibitions, more willing to try out new ideas
- « Pushed me out of comfort zone (many said this was good but two people mentioned that they felt uncomfortable with it)
- « Inspired, enthused and motivated me
- « Able to think more creatively

What difference, if any, do you think being on the programme has made to the other participants? (For example, on how they've changed and developed as creative individuals, as course participants, as colleagues).

- « Their self-confidence has grown, in some cases, hugely – they are less inhibited, more willing to speak in groups, to be 'silly', more confident as team players and have 'come out of their shell'
- « They have developed and delivered materials and sessions, tried out new techniques and put ideas from the programme into practice

What are the next steps for you?

- « To continue to put ideas into practice
- « To share with colleagues and across the sector
- « To keep in touch with fellow participants
- « To go to further study and learning, including at university
- « To be creative in and out of the workplace
- « To champion creative approaches

Participants were asked if they would recommend the programme to someone else:



Finally, participants were invited to provide more information on any of their answers and/or to make any general comments about the programme.

- « Most of the comments were very favourable – participants were keen to thank organisers, tutors and each other for an excellence experience, with many saying it was the best course they'd been on
- « One person felt that there was too much emphasis on role play and that this was uncomfortable and wasted time
- « One person asked for more on the needs of children with additional support needs



“ Imagine if everyone took part in this training from the head down - it would completely transform the way a setting works!

Highland participant, Phase Two

