



The Creative Skills Podcast

Wee People Big Feelings Recap: Part 1 (Series 4, Ep2)

Featuring Early Years Development Manager, Amy Hall-Gibson, and Creative Movement Artist, Skye Reynolds.

Transcript

Quick Links:

- [This podcast episode](#)
- [Wee People Big Feelings Recap: Part 2 \(Series 4, Ep2\)](#)
- [Wee Inspirations: Creative Movement ideas](#)
- [Wee People Big Feelings](#)
- [Creative Skills Online: How do I... support emotional literacy and wellbeing in early years children?](#)
- [Creative Skills Online](#)
- [Wee People Big Feelings practical guide](#)

Get in touch:

Amy Hall-Gibson, Early Years Development Manager

Email: info@starcatchers.org.uk

Starcatchers

Company number: SC39261 Charity Number: SC042222

www.starcatchers.org.uk

Wee People, Big Feelings – Series 3, Episode 1 – Transcript

[Intro music - Road Building]

00:00:09:14 - 00:02:09:18

Heather Armstrong

Welcome to the Creative Skills Podcast – I'm Heather Armstrong, and you're listening to part 1 of our Wee People, Big Feelings recap episode.

If you've followed Starcatchers work over the past few years, you may be aware of the project Wee People, Big Feelings and the work we've been doing exploring the role creativity and the arts have to play in emotional literacy and wellbeing in the early years.

Wee People, Big Feelings is a project that's had a massive impact on the work we do here at Starcatchers. On our website you'll find creative play ideas that help support emotional literacy and wellbeing, videos that bring those ideas to life, and you can read the report from our original Wee People, Big Feelings project, where we worked with Scots Corner ELC centre and forces families in the Midlothian area.

There's a practical guide that pulls all the resources from the original project together – it's well worth a read and it's all completely free to download.

The learning from Wee People, Big Feelings helped us develop our training programme Creative Skills and Emotional Literacy, which we've delivered for early years practitioners in East Renfrewshire and Glasgow, and we have a new two year mentoring and training programme with early years settings in Helensburgh.

Over the next few months we'll be sharing more about our work in Helensburgh, so if you haven't already please like and subscribe to this podcast in apple podcasts or whichever podcast app your phone has, that means whenever we release a new episode it will appear straight on your phone.

But to kickstart this year I want to begin by re-visiting the original Wee People, Big Feelings project. This is a podcast of two parts: In part one you'll hear my lovely colleague Amy talking to Skye Reynolds, the movement artist who spent a year working alongside the staff and children at Scots Corner ELC in Midlothian – they explored how movement, and creativity more broadly, supports the development of emotional literacy. In part two, you'll hear Amy chat to the Scots Corner staff about the impact Skye's artist residency had on their practice.

But first: here's Amy and Skye.

Skye Reynolds 00:02:05

00:02:12:03 - 00:02:33:11

Skye Reynolds

Hi, I'm Skye Reynolds and I'm an Edinburgh based early years practitioner. And I'm working with creative movement, and developing creative opportunities for children under five and also artists and practitioners who are working with children in this age group.

00:02:34:07 - 00:02:58:03

Amy Hall Gibson

Hi, Skye. Thanks for joining me. You've recently completed a residency in a nursery and it would be amazing if you could share kind of your learning from that, the process. And it was linked quite closely to wellbeing. You were also there kind of during COVID as well so there's, there's quite a lot of interesting things that I think you could share with us.

00:02:58:23 - 00:05:43:06

Skye Reynolds

Yes, Amy, the residency was a really amazing opportunity and an unusual opportunity, because it was during COVID, which, for all of us, had quite a big impact emotionally and physically. And so to be working with children and nursery practitioners during a period where there was a lot of isolation, and lockdown in other parts of our lives was, yeah, it was it was something that I think I'd say it was a rare, a rare opportunity, and one that we all had to kind of adapt to, and grow through in different ways. But of course, it was absolutely brilliant to be able to work with children during this time. And, you know, I'm just, it's popping into my mind that whilst we, as adults, were there with masks on and observing social distancing, the children weren't wearing masks, and we weren't practising social distancing with the children. So it was actually a very healthy, I found it for me a very healthy and healing experience. Probably one of the more normal one of the more normal kind of opportunities I had to work during that time.

And the nursery were establishing themselves as a new space whilst I was joining them. So there was quite a lot of groundwork being done, I would say, amongst the team, and then having someone coming in and being COVID. So there was a lot of opportunity to be open, I suppose for all of us to see what was going to work, what was new, who are we all and what what's going to resonate well with the children. And I think that the kind of, you know, as you know, Amy, because you've worked there yourself, the remit and the focus of the project, the funding for the project was to support the emotional wellbeing and literacy of children from military families who often experience a sort of disruptive home life because one parent can be away for long periods of time. And sometimes both of their parents are in the army. So there can be a switch over there that they have to manage at home and emotionally that community wants to support the wellbeing of those children and the other children in the nursery. And Starcatchers's work, they felt was going to help with that. So it was quite, you know, it had there was a focus to it. But we also broaden that out because there were children in the nursery who were not coming from military family. So we wanted to I was interested in creating experiences and environments for all the children who are participating and to look at, yeah, how they engage with that and and what seemed to be working.

00:05:44:06 - 00:06:30:12

Amy Hall Gibson

And I find that really interesting that the nursery itself was kind of establishing itself and you were kind of going in as well trying to establish your kind of your artist relationship as well. And I wonder if you can kind of tell us a little bit more around how that, how that kind of worked within that environment because that's a really, like you said, it's a really unique environment, but it's still something that happens you know, going into settings and establishing that relationship and how, how your creative art, I guess, would, how you feel that kind of supported that? Or or maybe it didn't – maybe there were challenges.

00:06:30:12 - 00:09:17:06

Skye Reynolds

I think I definitely went on a big journey, a big creative journey, and professional journey with the nursery. And I think the residency allowed enough space for that journey to fulfil itself in lots of ways, which was great. And the support of Starcatchers to, you know, sometimes bring in a mentor or a consultant. I spoke to different people who'd also been movement practitioners in nursery settings or school settings. And also, we, you know, we brought in some musicians, so I worked with musicians, and I know that yourself, you also went in. So, you know, the practitioners also got to experience different art forms, and the children got to experience different art forms, which I think is important in a in a nursery environment, because, like, for us, we have our areas of special interest, and that that applies to other people as well. So they'll feel more confident or resonate more. So I think that was one thing that I noticed that, that in a nursery environment, there are going to be some practitioners who will feel much more comfortable with dance and movement. And that even comes down to just moving the body, moving their body.

And having the facility to sort of get up and down from the ground, which, you know, anyone who's had an injury or as we get older, that that can actually become more difficult. So finding ways of making movement and moving with children accessible is what I sort of went in with. And I wanted to look at how how I could establish that and make that fun and interesting. And, and that was that was really the journey, looking all the different ways that we could do that. And then out of that came a lot of other things that I hadn't anticipated, which were what expanded my practice, into looking more at working with loose parts, or learning a little bit more about emotional wellbeing and how to read those signs and create space for that, and how to check in with children to see how they're feeling about things, especially in the context of a creative session. Because I think, I think in the past, perhaps my, my process might have been more organised around running a creative movement session. And, and, and monitoring engagement as a, as a measure of wellbeing, which I still believe it is. But we wanted to also try other ways of finding out how children were engaging by perhaps introducing paper at the end and having them draw and talk about what they'd done, but in a loose way. So just having conversations and picking up moments from what we what we've done in the last 45 minutes as a way of kind of integrating and sharing and bringing people back down into into the room.

[Frogspotting 00:09:37]

00:09:39:24 - 00:09:58:15

Amy Hall Gibson

I'm curious Skye as to how you got into this kind of practice and how you found introducing it to other practitioners. Is it challenging or do you find it different every time?

00:09:58:15- 00:13:21:04

Skye Reynolds

So I think, you know, what, I think what's interesting for a nursery or kind of, you know, a more an institutional setting. I don't know if you'd call it an institution, but a nursery or school, a formal, a more formal setting is that they are going to have a routine, and they're going to have spaces where things happen. And that's, that's I think the beginning of the journey is where a creative artist comes in. And we might see creativity happening everywhere. And so there's a bit of an experiment at the beginning, where you work out, where is it going to feel comfortable for the nursery, and the children for the art to happen. And that also happens sort of hand in hand with this child led environment where there's a lot of loose parts play and equipment where children can basically follow their own rhythm. And you know, within, within measure, they can sort of do what they like. And the staff are kind of facilitating that experience and sometimes proposing things but the children are quite free to roam and then they'll have routines like the pre-lunch story, and then lunch and some children will have a nap and it will happen in a certain room. So I think at the beginning, we did a lot of experimenting there was there was creative movement happening outside there was a lot of joining I would join things that were happening with the children and propose things. I was very physical. And at the beginning, we we sort of we learned to establish a sort of common language because I think the nursery and some of the practitioners weren't so used to having they described it as so much manual handling and there was some question around whether staff are allowed to do that, and how that lands. And it turned out that they absolutely are allowed to do that. And that there was encouragement, but for some other staff, that that doesn't feel comfortable for them. And that's probably because they don't feel physically confident in in that in that way. But I also discovered that some of some practitioners who might say they don't feel so confident, were absolutely wonderful. And, you know, so I think for all of us, you know, we all have our moments where we go, I don't think I can do that, or I do that.

And that's part of what the Starcatchers Creative Skills is about where you realise actually, you're already doing it. But then you might go back and go, 'Okay, I did that. But I feel a bit more comfortable with music. That yes, I can, I can wiggle like, like a reptile or like a lizard on the floor, but that maybe I prefer to be, you know, singing a song.' So we try it, we did work outside in the play yard, where they have equipment, and the nursery has, you know, really healthy attitude to risk taking. So they would have sort of barrels and wooden pallets, and ropes and things that the children could climb off and, and climb through and over and, and I would join that play and perhaps even use my my body and my ideas to give them other options of how they could get down things, or can they climb through legs, so starting to establish a bit of like, yeah, physicality around obstacle courses, communication with the body, you know, joining some of their riding on the bicycles. Being part of their landscape, I would say, was a way to connect and build trust and some relationships. And, and I think that that was a really healthy way for me to get to know the children.

00:13:21:24 - 00:14:24:23

Amy Hall Gibson

I think that that is a really fundamental point that you just made there. It's the connection through the physicality. And I know that, you know, my kind of artist background is kind of drama. So, you know, there's physicality in that as well. But there's also a lot of verbal, reliance on it as well. But actually, take it, when I when I do take away the verbal, it's a, to me, it's a completely different connection. And you've just chatted about how actually, that was fundamental and, and really important, and, and being in that setting for the staff to see that as well. Because, again, you were talking about feeling comfortable and uncomfortable. And if you're not seeing it, then you're kind of not really thinking, 'Oh, will, this work, will it?' But then once they see that, then like I'm gonna, you know, it does change your perspective. And I think actually what you were seeing there, yes, yeah, really fundamental connection.

00:14:25:20 - 00:20:47:16

Skye Reynolds

Yeah, and you've made quite a lot of really interesting points, actually. And I'm just thinking, trying to sort of think about those three different moments that came to mind there. And I think, overall, having a residency, what's wonderful about it, and also challenging, but wonderful is that you get to revisit, so you get to do this thing, and then you get to do it again. And then you get to do it in a different way. And so when you talk about practitioners and children, seeing what's happening, it's not a one off thing, it starts to become part of the environment. And that can, that kind of thing really only happens in a residency or if you're working with staff who who are trying to bring practice in and integrating it, which is also not easy as we know. Sometimes we've run Creative Skills trainings and some practitioners come back and say we love all this, but we don't have the support at nursery to bring it in, so. So I think that's what happened and it happens kind of, you know, I remember you also touched on comfort and people feel comfortable or uncomfortable. And I think with risk risk taking play, particularly things like rough and tumble - which I've now, I'm now calling rumble tumble - that was something that we started to encourage and support quite early on because one of the practitioners there, Carol-Ann was she's she's very physical, she's confident and she was engaging in this type of play with the boys. And so was the male practitioner Jamie and that a lot of the boys were sort of just jumping on Jamie and using him as a sort of, you know, as a as a kind of human play mat or something.

So we looked at how can we become more take more agency with this as practitioners and and support it, facilitate it and also trying to give the children some boundaries so that they know that they can do this as there'll be time and space for that and also when to sort of how do you communicate how to children communicate when they're not having a good time. So we did quite a lot of research around this. And I think one of the things that I did early on was to bring one of the soft mats out into the garden as a sort of indicator that we can do some play now on the floor, because obviously, the children are not really rolling around on that asphalt surface. And now when I go to the nursery, I've become aware since last year that they talk about the children organising themselves outside for this play. So they in their own way, have continued to develop this idea and I think it's now part of their sort of

outdoor play, the children know that this is, this is something they can do there. Because we also tried it in the, in the quiet room, which was really great. And it was great fun, a couple of the practitioners and myself thought this is perfect. But for other practitioners, it wasn't so helpful, because it's a space where some of the children rest, and they had their stories and you know, some of the children who were playing during rough and tumble in there, it was getting mixed messages. So I've been there quite a lot. And I saw I've seen children playing in there, jumping around and things before I got there. And after that, we stopped doing that. So I think put a sofa in some pillows in a room and you're gonna get four and five year old boys jumping around on them. But also respecting that there are sometimes spaces where you don't, you don't want to encourage really active play somewhere, it might be better to do it outside and bring a soft mat to let you know, we'll create a comfortable floor space for you because you're going to be rolling around and that can be a nonverbal cue that you're creating the space rather than going right, it's, you know, rough and tumble time.

And it's reminding me the same experiences - when you talk about nonverbal communication, which is really the key to the creative movement - is that we did do a session in in the cosy room early on, and we were working with a few of the boys and and really, it was interesting to see the different dynamics that came out in this little session. And Carol-Ann was wanting to document this experience, and she was filming. And then at the end, she said to the children, so, you know, did you enjoy that. And we had such a kind of it was a very kind of physical active space. And suddenly, there wasn't, the children sort of went quiet, and they didn't really know how to answer and, and I sort of realised they don't really know how to articulate their experience. I know we're trying to document wellbeing and find out this is part of the research is how can we. And so, you know, I said to Carol-Ann, how about we ask them can they show us how they felt? And they all started doing kind of like leaps and tumbles and, and so they understood how to show with their bodies but they didn't really have the kind of words yet. But out of the tumbling came words. So through their physical expression, it was fun, I had a good time, you know, I felt a lot of energy or whatever they said probably not I felt a lot of energy. But the language came through the body rather than stop and think about it and give us language. And that for me was a really interesting moment where I sort of carried on that approach to think about if we're going to try and, you know, measure or collect responses from the children about their feelings and we're researching how to do that ourselves, what creative methods can we do to see how we think children have engaged with an experience?

So you know, we would bring out big rolls of paper after a creative movement session or another type of session and just roll them out across the floor. And we take pens, and we really learned ways to kind of share the pens out amongst each other and hand them to each other and also tidy up after each other. But we would draw and maybe a few questions like, you know, what did you do? What do you remember? And sometimes it would have nothing directly to do with what we've done and sometimes it would. And little conversations that would emerge between the children and the staff. And that was a way of kind of measuring what had happened in the room and how they were feeling. So yeah, and I think that was also a nonverbal invitation to draw and sometimes words in conversation would come through that.

00:20:49:11 - 00:21:11:07

Amy Hall Gibson

When working with nonverbal wee ones, touch can be really key. However, there can often be a little bit of fear about how to approach touch in early years. So it'd be great, Skye, if you could share how you bring touch into your practice and kind of move that into movement.

00:21:11:07 - 00:28:19:07

Skye Reynolds

Well, I think that during the residency, we were able to really explore quite a range of, of, of ways into movement, Amy. And they also responded to different practitioners and how they work. So I mentioned earlier, there was a practitioner there who was very comfortable physically, and she was very active with the children. So we could take a slightly more active approach into, into what we did, but think you sort of keys that always worked for me are, are doing what I'm proposing. So basically embodying the action.

And I think great ways to start exploring movement with children of that age group is to come down to their level, which I've talked about a little bit before, and explore the floor work, and I relate those to the developmental movement patterns, but they're really related to animal movements. So things like you know, frogs, and fish and snakes and dogs and bears and creating stories around the way those animals move is something that captures the children's imaginations. As well as the way their bodies can just jump into, you know, what they imagined they are, which is such a skill that young children have, it's such a fertile ground for, for informing how they, how they, they move and behave. Or it's a bit, it's not, it's not necessarily so easy for us to imagine we're a bear and be a bear, but children really, and they might even make noises. So I think animal animal journeys, they're really kind of helpful. I like the soft mats, I think they're a great way to cue that we're going to roll around, and you can do a somersault or you can practice your sort of handstands. So and those can be arranged in different, if you have the luxury of having a hall and soft mats, you can make them in a square, or you can make them in a line and then you can roll along. So we did a lot of this thing. And then we would start to, you know, the kids would start to roll the practitioners along. So we would swap roles. And that's always a lot of fun.

And I think once you get to that level with the practitioners, which we did, towards the end of this residency, you're starting to not have to use much language, actually, you can, we were filming a resource recently for Starcatchers. And we were starting from the premise of contact points. So starting places where you're in contact, so that might be you're lying on your tummy and the child is on your back, or you're, you're on all fours and next to each other, or you're making a tunnel. Or you're you're sitting on your on your bottom with your legs out and the child is sitting on your legs and you're rocking. So different ways of starting positions. And we expanded that out to be sitting, standing, lying, all fours. And from that place, we, you're able to run a session without much language, where you're creating a dialogue through partnering through some kind of physical contact through building tunnels, which is when you might make a shape that a child can go through. And the children often want to make shapes that you can go through. And it was really funny seeing the tallest practitioner in the nursery with one of the smallest children and her going through his legs.

And you know, these things don't always happen on your first session. It takes a while of watching and practising and seeing that it's okay for adults to be doing this. And that it also encourages children to explore their range of movement in different ways.

So I think this kind of modelling and sharing and having a few keys, you know, a few keys in your bag, like the tunnels or the animal movement is a really kind of easy way to get down on the floor and get engaged. I think the other the other way that was quite helpful is when the practitioner is running a session, and they've got a sort of plan and they might be doing it more through verbal instruction. And it might be also influenced a little bit by sport, or some kind of, you know, emotional wellbeing idea that they want to express an emotion through an action, and then bringing in more creative or not, maybe not more creative, but other creative, other creative perspectives. So, so reorienting the session, from perhaps a more upright session to using the walls for example, to well, we're going to go upside down and we'll do this position, you know, in a handstand position, or we're all going to now make stones and we're going to like we can lie on top of each other or we can crawl over each other. So taking ideas from the practitioner session and suggesting things that could expand the range of movement options.

And the thing that I think for me was a big learning during this residency, which I've taken away and that I'm loving now is working more with props or might call it loose parts play, where I'm using things like cardboard boxes and paper to create more sort of environments that the children can move through. And also, I guess it involves children in different ways. Some children are not particularly comfortable getting up and doing, you know, moving, there's one boy in the group and I started to do some of the little performance sessions, some of the girls love performing. And we would sit and a couple of times I would be performing and they would come in, and then they would get up and do their performances, and we'd all play. Now, there's one boy who does not like doing that at all. And even when the practitioner is leading a session, he usually doesn't want to do it. But if you get boxes out, or you do rough and tumble, he will not stop.

So he wants to move, but he sort of needs it to be in a certain way. So I wanted to create environments where all the children who who needed different ways to engage could engage in the session in some way. And, and also using the boxes to make a tunnel, so you got to crawl through it or you, you might you know, your hide and seeking in it, or you're rolling in it. So it's not like we're just building something and looking at it, we're actually creating a space that we have to adapt to using tape to make, you know, an owl's nest off the boxes or the table. So you have to crawl through and under. And we can use words like over and under and into. And I think that that was the kind of big excitement for me that expanded my practice was, how can I use these other these other props and these other equipments, I suppose we could use it like lycras and paper to create a journey that brings all the different children into it. And that that seemed very kind of satisfying and successful, I think. And I think was probably, overall the best way of reaching all the different children in those groups, because something was catered to for all of them. You don't have to do much, if you get something out like a cardboard box or a piece of lycra, the children are going to do things with it. And if you have a few tricks up your sleeve, that you can, you can lead them into or set up or encourage, well, then you know,

you're doing your job, aren't you, you've got some, you've got some way of adding to what they're doing, if that's necessary, or what they do might be just enough.

00:28:20:05 - 00:29:13:07

Amy Hall Gibson

I think that's the most exciting part. I think, for me, of my practice, is that bringing in a simple prop, whether it be a box, cardboard box, lycra, a blank massive piece of paper, and just seeing how the children's curiosity, it just allows them to explore. But some children need a little bit of encouragement, and actually, you know, it can be quite a scary experience to just sit something in front of them, you know, what am I supposed to do with this? But actually, it's through the play, and the engagement and the interaction that what I thought would happen absolutely doesn't and something, you know, equally incredible. And it's like, wow, you know, I didn't think that was possible to do with a cardboard box, or why didn't I think of that, or, you know.

00:29:13:19 - 00:31:45:21

Skye Reynolds

I love that kind of that sort of, you know, your storytelling approach as well. Like, that's where I always think it's lovely, when we can do more together to overlap, because, you know, the sort of ways into engaging with the object, for you is quite natural, you know, I'll bring the hoop in, and we can step through the hoop into the imaginary world. Or this box is going to be a magic chariot that or rocket ship, you know. Those those ideas are sort of, you know, they add on to what, you know, what I might be thinking about the body or how do we move our bodies through this? But then you add the story, and you can create a whole different world for the children.

So, there are so many ways in aren't there? And, and, you know, my, I feel like I've touched on a few, but I really welcome some of these, these extra kind of ideas to make, make the kind of environment different and bigger for me, as well as for the children because then we're creating the world together. And that's really special when you suddenly find yourself, you're in a world that you've all created together, and it didn't exist before. And here we are right in the present moment. Look what's happening. And you sort of that's when you get this sense of wellbeing I think. When there's this kind of engagement and you can, you can feel that there's something happening in the room where we're all engaged together. And that feels quite special.

It doesn't mean we will have to be doing the same thing. But there's some level of this. Yeah, I think the engagement is the best word I can think of where, where children are either working together, or they're working on their own, or they're working with something. And it's almost like the room's humming. You know, there's like, there's a sort of vibration in the room. And it makes always makes me feel really warm inside. Do you know that feeling? It's like, it's kind of like that cosy warm feeling, and you're like, it's a happy feeling [laughs]. And you know that that is not dependent on I'm moving, or I'm telling a story, or I'm painting a picture. It's kind of beyond that. It's that magic that I think, you know, it's wonderful when it happens. And it can happen also in a little, a little moment. It can happen a little moment. It's, it's not always like the big epic, you know, of every session that you run, but sometimes it does happen with with the whole room. And it's yeah, how would you describe that?

00:31:45:21 - 00:32:57:18

Amy Hall Gibson

Yes, it's almost, it's kind of almost surreal. Because it's like what you're saying there about creating this world that wasn't there before. And all of a sudden it is and it does feel real, it's not, you know, make believe. And I actually remember when you were talking about kind of bringing the movement and storytelling together when I was working with another dance artist, Esther Huss, I think it is, and she was using the starting positions. And had asked me to create a kind of story to tell along and it was parents with their children. And and I'll never forget the moment where I'd said, 'You're little pebbles on the beach. And the pebbles are actually going to give each other a hug.' And it was, you know, I said it more poetically than that. But I remember looking up and seeing this little boy just enveloped by his mum, and just and, you know, I just yeah, it just made me feel all the feels, you know, just happiness and just thinking, gosh, you know, the last couple of years of COVID, this, this might not have happened, you know, that connection?

00:32:58:14 - 00:34:59:08

Skye Reynolds

Oh, Amy, that's really, maybe that's something to just sort of end with or underline that, when we were talking about earlier about touch and contact. And about not only is it really important for all of us, I mean, you know, at the moment, we're sitting on chairs, and I'm touching the table, and we're getting, you know, we orientate ourselves with feedback from the environment through our touch, and helps us to kind of grow and build confidence. And also to explore your boundaries like you do in rough and tumble play, you learn a lot about social rules when you're playing with children, don't you about what works and doesn't and children have to negotiate that. But the touch element through COVID, I think because everyone was so paranoid about it, and we weren't really allowed to do it, that being able to, to work with touch and contact with children where they don't have the same you know, it's not natural not to touch. So in that way, we were also gaining, you know, working with children in that way was also very healing for for us adults, because we weren't really able to touch each other because we weren't supposed to be more than a metre, a metre. We had that metre, two metre, one metre boundary and all of a sudden you with children and you're able to build tunnels, and do rumble tumble and touch and do gentle kind of like songs with a little bit of massage and build things together and exchange tape and hold lycras and wrap each other up and hug. Like you said, with this moment of contact I think it's I think in the COVID context, it has a whole whole it's had a, touch has had a whole other meaning, hasn't it?

[Frogspotting 00:34:59:08]

0:34:59:08 - 00:36:52:01

Amy Hall Gibson

The Wee People, Big Feelings project offered multiple opportunities for the children and families and the staff at Scots Corner Early Learning and Childcare Centre to use expressive arts as a way to develop emotional literacy skills. And the feedback from these offers has been incredibly positive with staff and parents noting the change to the children, the staff also reflecting on how they feel more equipped to adapt to the needs of the children they work with. I hope that this episode has encouraged you to explore emotional literacy through the expressive arts and if you

want to use some of the ideas Skye mentioned, you can find links in the reflective practice worksheet that accompanies this podcast.

Thank you so much for listening. The Creative Skills podcast was hosted by myself, Amy Hall Gibson, artist and Early Years Development Manager at Starcatchers, and a huge thank you to our wonderful guest sky Reynolds for joining me. To find this podcast's accompanying resources, including a printable resource on the engagement signal mentioned in the episode, head to www.starcatchers.org.uk.

Music in this episode came from Starcatchers production Hup. Full credits in the show notes. The Creative Skills as part of Starcatchers Creative Skills programme, training and resources for the ELC workforce in Scotland, funded by the Scottish Government. To find out more head to Starcatchers website and click on training and development.

[Outro music – Road Building]