



THE ART OF LISTENING TO BABIES

A Creative Consultation with
Glasgow City Council

Using Starcatchers' Voice of the Baby Approach



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INTRODUCTION



What does it mean to meaningfully listen to a baby?

Listening is often understood as hearing spoken words. Yet babies and very young children, who are pre-verbal or are developing their language skills, communicate continuously through movement, gaze, rhythm, proximity, sound, repetition, emotional expression, and withdrawal (Trevarthen 2004, McGowan et. al 2026). The challenge is not whether babies have a voice, but whether adults are equipped to recognise and respond to it.

The Art of Listening to Babies documents a creative consultation delivered across 26 Glasgow City Council Early Learning and Childcare (ELC) settings in 2025. Using Starcatchers' Voice of the Baby (VoB) approach, the project explored how arts-based, relational practice can centre babies' perspectives within everyday nursery environments. The project was delivered in baby rooms within the settings, focusing on babies under the age of two years. With the prospect of further expansion of childcare provision for under 2s more broadly, this work serves to provide valuable understanding from a babies' perspective to support the development of future policy and practice. Across three phases, artists, researchers, and practitioners worked collaboratively to develop and refine a child-led methodology grounded in the Five Areas (Space, Relationships, Identity, Communication and Time) and Kite Model of Participation presented in the Voice of the Baby. The findings demonstrate that babies are active participants in their environments, capable of shaping experiences, directing relationships, and expressing clear preferences when adults create the conditions to listen.

About Starcatchers

Starcatchers is Scotland's Arts and Early Years organisation. They believe that our youngest children, those from birth-to-five, should be able to fulfil their rights under the UN Convention on the Rights of the Child (UNCRC) through access to arts and creative experiences that give inspiration, joy and wonder to early childhood in Scotland. Starcatchers' mission is to inspire babies, toddlers and young children by including them in high quality live performances and creative experiences that fulfil their right to access a rich arts and cultural life in Scotland regardless of where they live or their background.

Voice of the Baby

Since 2022, Starcatchers, along with researchers Dr Rachel Drury (Royal Conservatoire of Scotland) and Dr Cara Blaisdell (Queen Margaret University) have been pioneering new research to examine how the arts can be used to support the participation rights of babies and young children (0-3) as articulated in the UNCRC (Drury et al., 2023; Drury et al., 2025). This work has a particular relevance to Article 12, the right to be heard, Article 13, the right to self-expression and Article 31, the right to access and participate in the arts and cultural life (UN, 1989). Our youngest children are often those who are the least heard and the least able to access their rights (Murray et. al 2019; UN 2005) Babies and very young children realise their rights through lived experience. Arts and creative experiences offer opportunities for self-expression, and communication that helps young children realise their rights regardless of whether they have or can understand the language that describes them (Allan, 2025; Todres & Kilkelly 2022). Voice of the Baby refers to a wide range of communications including, verbal voice, non-verbal communications like movement, expression, action, sound, gestures, and silences. Starcatchers uses three established frameworks to elicit and support the voices of pre- and non-verbal children:

VOICE OF THE BABY



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The 5 Areas of the Reflective Guide for the Arts (Drury and Blaisdell, 2024) a basis for reflection, discussion and development of ideas and practice for creative artists working with pre- and non-verbal children:

- **Space** creating permission for play and creativity
- **Relationships** non-judgemental, warm, affectionate interpersonal interactions
- **Identity** of yourself as the artist, the space, and the people within it
- **Communication** respecting and validating the complex communication of babies
- **Making Time** for young children to be heard

Starcatchers' 7 Engagement Signals (Starcatchers 2011) to measure participation and identify play patterns during sessions:

- **Attuned** When a baby or child is intensely watching and cued in to what is going on
- **Absorbed** Intense attention for a period of time, including ignoring any distraction
- **Mirroring** Watching and reciprocating through repeating or copying
- **Responsive** Can include positive or open body language - smiling, nodding, reaching
- **Interactive** Physically responding to another person in a 2-way exchange
- **Instigative** Provoking others' actions through their own physical response or vocalisation
- **Experimental** Taking individual action with materials or props.

The **What they told us, How we know, What we did Framework (Starcatchers 2025)** to prompt reminders of key moments from the session to guide reflections and evaluation:

- **What they told us:** We need to burn energy before we engage in focused play!
- **How we know:** the little ones used the mark-making rolls paper to make lots of noise by jumping up and down on it together and engaging in big movement play.
- **What we did:** In the short-term (during the session) we took out more rolls of paper to support this play. In the medium-term (planning future sessions) we planned in time at the beginning of sessions to allow the children to engage in big movement play. In the long-term (consultation) we discovered there is no provision for this kind of play in the local area, i.e. there are no parks with fences or boundaries to allow younger children to run free and the parks are filled with litter so there is no safe place for play.

THE ART OF LISTENING TO BABIES PROJECT TIMELINE



Phase One

April - June

1. Artist-facilitated creative consultations
2. Continued research and dialogue with practitioners



Reflective practice day on **13 August** with Starcatchers

Phase Two August - October

1. Artist-facilitated creative consultations
2. Practitioner Facilitated Creative Consultations
3. Researchers work with early years practitioners



Reflective practice day on **10 October** with Starcatchers



Phase Three

October - December

1. Artist-facilitated creative consultations
2. Practitioner Facilitated Creative Consultations
3. Researchers work with early years practitioners

Final Reflective Practice Day **21 January 2026**

Spring 2026
Final recommendations to Glasgow City Council

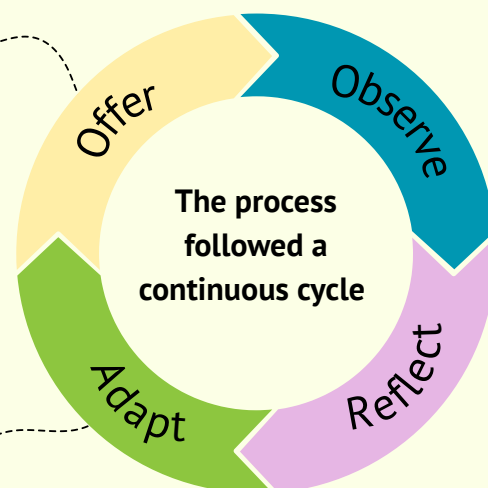
WHAT WE DID

Between April and December 2025, creative consultations took place across six Glasgow nursery baby rooms (ages 0-2), delivered in three phases.

Each session:

- Took place within the normal rhythm of nursery life
- Lasted approximately one hour
- Was led by two professional artists and a facilitator/observer
- Was supported by nursery practitioners

Weekly planning meetings considered children's emerging interests and needs. Reflective sessions guided by the VoB Reflective Guide became central to the methodology, evolving into an intuitive and embedded way of working.



The creative consultations aimed to use artistic methods and offerings to try and better understand the needs and interests of the children in their nursery settings. Our team consisted of two professional artists and a facilitator/observer with a background in social science research. The process relied on a substantial amount of reflective practice and consistent interrogation of how best to listen to the children. We were additionally fortunate to have the staff at each setting taking part in the sessions.

Academic Researchers

Dr. Rachel Drury, Royal Conservatoire of Scotland
Dr. Cara Blaisdell, Queen Margaret University

Observer

Claire Ruckert

Artists

Brian Hartley
Sam Jameson
Sarah Carlin
Hayley Earlam
Charlotte Allan



ARTIST-FACILITATED SESSIONS IN NURSERIES

The consultation positioned arts-based practice as a mode of listening. Rather than relying on verbal communication, practitioners attended to:

- Movement and physicality
- Attention and duration of engagement
- Repetition and return
- Emotional responses
- Proximity and relationships
- Use and transformation of materials

Artists entered each space without fixed outcomes, responding in real time to children's cues. Their role shifted fluidly between:

- Provoking curiosity (e.g. light installations, large-scale mark-making)
- Co-playing alongside children
- Observing quietly
- Mirroring and attuning

This approach required adults to:

- Resist directing or correcting
- Sit with uncertainty
- Stay curious rather than interpret too quickly
- Value silence and observation

The duration of this project allowed us to deeply consider our approach to planning sessions:

- We became more intentional about pacing, not offering everything at once and letting the anticipation/energy build
- We learned the value of making space for smaller interactions first, laying groundwork before bigger moments = investing in quieter play often enabled bolder play later
- Planning was useful, but responsiveness mattered more → themes helped keep us focused, but letting go of outcomes allowed us to support the children's needs and interests more authentically
- We became increasingly comfortable with saying what didn't work, as well as what did

What we learned about listening

Listening to children who do not communicate predominantly through verbal language requires openness, patience, and responsiveness.

- **Silence:** resisting the urge to fill the space with our voices, taking the lead from children's actions and vocalisations.
- **Letting go of assumptions:** resisting the urge to label or categorise allowed us to meet them where they were.
- **Staying curious:** not reading into behaviour too quickly, noticing patterns without assigning immediate meaning.
- **Widening our perception:** being mindful of movement, pace, and the tone of the room

SUPPORTING CREATIVE CONSULTATIONS

To deepen practitioner engagement and extend learning beyond the sessions, a series of supporting elements were developed alongside the creative consultations.

1. Blueprint (Embedding Practice)

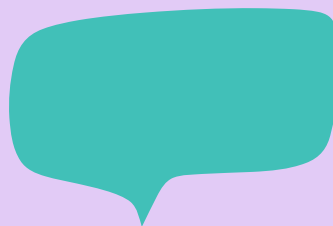
- Flexible guide for practitioner-led consultations
- Integrated into floor books and daily practice
- Supported planning, observation, and reflection
- Enabled ongoing documentation (photos, notes)
- Made children's learning and development more visible



The Voice of the Baby Blueprint provided a flexible framework to support practitioners in leading their own creative consultations, helping teams to plan, observe, and reflect. In many settings, this became embedded in floor books, with weekly consultations supported by photographic evidence and ongoing reflection. Over time, practitioners reported observing developmental shifts, including children moving from solitary to parallel play and emerging language linked to sensory exploration, including colour.

2. Reflective Practice Sessions (Sharing Learning)

- Brought settings together across the project
- Created space for dialogue and exchange
- Built confidence in child-led approaches
- Supported collective reflection and inquiry
- Enabled learning to cascade between settings



Reflective Practice Sessions created space for practitioners across settings to come together, share experiences, and deepen their understanding collectively. These sessions enabled learning to be exchanged and challenges to be discussed, ensuring that insights were shared across the wider network.

3. A Voice as Big as Any Other (Closing the Loop)

- A book created for children and families
- Makes babies' experiences visible
- Affirms the value of their participation
- Provides a lasting connection to the project
- Ensures children's voices are carried forward



Finally, *A Voice as Big as Any Other*, was developed to offer a tangible record of participation and gifted to the children and families involved in the project. This book contributes to meaningful participation, making babies' experiences visible, reinforcing that their voices have been heard, valued, and have had influence.

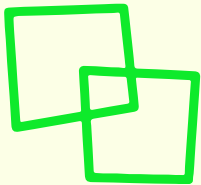
PRACTITIONER LEARNING AND FEEDBACK

Experiential training with the artist and the little ones was vital for holistic understanding of babies' experiences. Practitioners have identified that having the artists-in-residence meant there was awareness around specific challenges faced by the settings and could work together to find solutions to access issues around resources and face to face time with families. Starcatchers as a Voluntary Sector organisation can be agile around potential to support with time and resource.

What allows practitioners to be silly?

- Not worrying what people think
- Letting go
- Showing practice, seeing it happen elsewhere

*"Take a step back and let it flow."
"Being a bit more silly in my practice."
"My inner child came out a little bit more."
"Getting comfortable being uncomfortable."
Reminds you that you love your job*



*"Don't overthink resources."
"We are the resource as well."
"This comes back to sharing learning."
"It's about the adult and the child."
"It's about having staff confidence."
"Basic materials - think outside the box. Recycling."
"Bring resources back out again - see what's different."*

WHAT WOULD HELP?

- Keep the sharing going - visit each other's settings - Interested in each other's languages
- Training sessions
- Share ideas/sharing learning
- Abilities vary - some practitioners need the resources as a jumping off point
- Breaking down assumptions between staff members and rooms

RESOURCES

We are the artists



*"We're hearing the voice of the baby."
"It was lovely to see them adapt and grow their languages."
"It was nice to see the older one see the younger ones and how they play."
"Don't always get these opportunities in a baby room. It's been fabulous. Babies still expecting them to come back."
"We've got the floor book with all the evidence of VOB. We are using that as part of our planning now. Anything we do is VOB. We reflect back and talk about it using the floor books."*



"Mark making was one of the most popular sessions – that's still going weekly. The babies engaged with it for hours! Set up under the table with cellophane attached and babies attaching things to it? Made a wall display with their mark making work on it. They put it on the Seesaw app so parents seeing what they are doing even if they are not in the sessions."

At the first session the kids were a bit cautious, but by the end at the family session they were so much more confident. Kids still talking about it!

"J is the parent of one of the babies in the baby room. He is a confident and inquisitive wee boy but every single session he went and joined in without coming to her and sitting on her knee. He didn't even realise she was in the room. She would observe him playing which was lovely. He loved getting involved and still talks about it."

"In 33 years, there's never anything for the babies, it's always for the older children. So, it's lovely the babies can actually be involved in something nice."

The examples within the Five Areas were very useful at understanding context and for providing ideas/inspiration. In some cases, practitioners reflected that the Artists weren't doing anything that practitioners weren't already doing or would do in regards to children's rights. But the formality of the sessions and the Blueprint provided practitioners with confidence and 'permission' to stop interruptions from others in the baby room. The value of the experience for the wee ones filtered through the whole nursery as well as the understanding of the importance of not interrupting experiences. One of the baby room staff was new to this age group and this input supported their understanding of the differences needed for younger age group and enhanced their professional development within this age group.

"Outdoors is the focus going forward - how do we take voice of the baby outdoors."



PRACTITIONERS IDENTIFIED SEVERAL KEY IMPACTS:

1. Experiential Learning Was Critical

Training alongside artists and children provided deeper understanding than written frameworks alone. "The Blueprint can't be used in isolation."

2. Observation Became More Valued

Artists created space for practitioners to step back and observe. "Don't always get these opportunities in a baby room. It's been fabulous."

3. Practice Became Embedded

Settings integrated VoB into ongoing planning: "Anything we do is VoB now. We reflect back using the floor books."

4. Confidence and Permission Increased

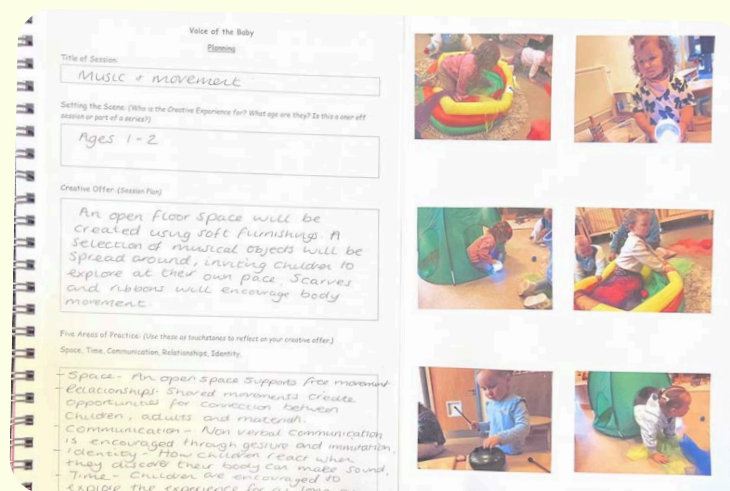
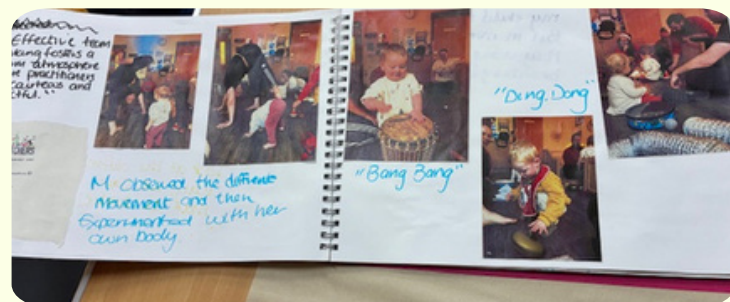
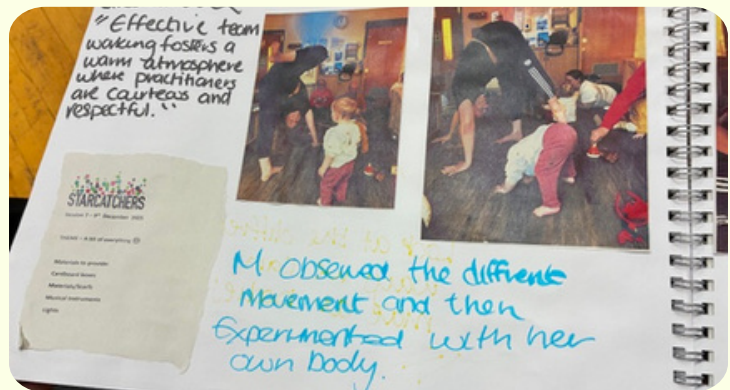
The structure of the project gave practitioners confidence to:
 Protect children's experiences from interruption
 Advocate for the value of baby-focused work
 Deepen understanding of younger age groups

5. Lasting Impact on Provision

Activities such as mark-making continued beyond the project: "The babies engaged with it for hours... it's still going weekly."

6. Leadership and Communication Were Crucial

Settings with strong leadership buy-in saw more effective implementation. Lack of clarity led to confusion about roles and reduced engagement.



WHAT WE DISCOVERED

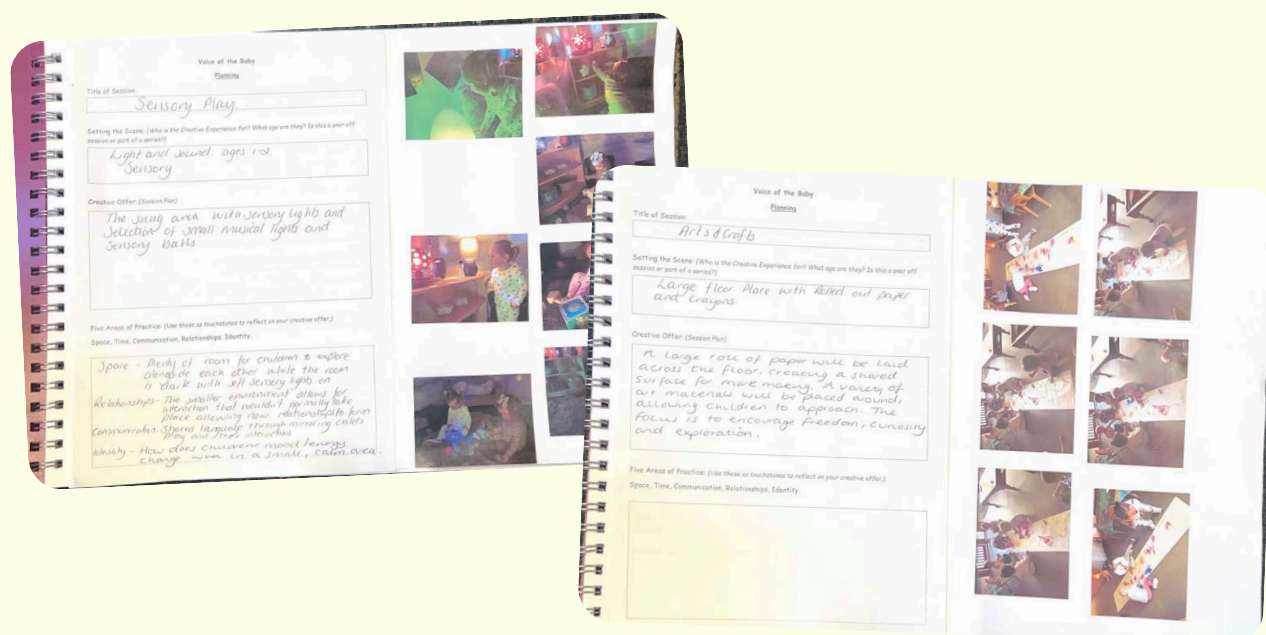


What do we think these babies need?

- Adults who are physically attuned = meeting them on their level, mirroring posture and movement (including stillness).
- Genuine permission to opt in, opt out, watch, return later, and decide when they are finished.
- Adults taking their lead = following what they initiate, rather than redirecting them toward established activities or modes of play.
- Trusted staff, familiar routines, and predictable points of comfort which allow novelty to feel safe.
- Scalable play environments = offerings that can expand or contract for different energy levels/needs.
- Open-ended, sensory-rich materials = objects that can be used in multiple ways without a “correct” outcome.
- Opportunities to see their influence = moments where their actions influence their space and the people around them.

What do we think these babies are Interested in?

- Sensory richness = materials/environments that invite touch, texture, movement, light, and sound.
- Sound, rhythm, and musical atmosphere = percussive play, cause-and-effect sound, music which shapes the room’s energy.
- Messy, physical exploration = painting, mark-making, building, physical experimentation with materials.
- A playful adult: genuine, enthusiastic adult participation, not just being guided through.
- Puppetry and animating objects = making inanimate things “come alive”.
- Role reversal and influence = directing adults, leading games, changing what happens next.
- Knocking down, rebuilding, and safe “destruction” = testing boundaries and permission to be exuberant.
- Shared focus and ‘satellites’ of play = moments of collective spectacle as well as parallel pockets of activity.
- Ambiguity and ‘working it out’ = when the purpose isn’t immediately obvious, discovering things over time.



THE ROLE OF THE PLAYFUL ADULT



Playfulness here is about adults who slow down and create space for children to lead play. This approach draws on improvisation and treating everything as an offer: a cup becomes a hat; a stick becomes a fishing rod. Even within busy nursery environments, this role does not need to be constant to be meaningful. Short, intentional periods of fully present engagement can shift the quality of interaction in the room. At these times, reducing distraction is key. Not every moment needs to be recorded. Being present is the work.

Parents' presence within the sessions revealed a wide spectrum of confidence and comfort. There were marked differences in how parents positioned themselves in the space with some stepping easily into observation or interaction, while others appeared less certain of their role. One father, in particular, seemed unsure of how to engage, highlighting how unfamiliar these kinds of environments can feel without clear invitation or framing.

Although parental attendance was relatively limited, the moments where parents were present offered valuable insight. One mother, observing her baby's engagement, reflected with some surprise: "Oh she doesn't normally do this at home. She's more engaged with materials." In contrast, a parent with prior familiarity in arts contexts demonstrated greater ease in interpreting her baby's behaviour, confidently making connections about how he was exploring and playing within the space.

At times, parents drew links between babies' play and their wider lives. One mother, watching her baby carefully connect and link objects, commented: "Oh, his dad's an engineer." These moments suggested the richness of context that parents bring, context that, if gathered earlier, could have deepened understanding from the outset. In retrospect, there was a shared sense that having more structured opportunities to connect with parents might have supported reflection on differences observed between home and nursery. While parents were always welcome, more intentional moments for dialogue may have strengthened this aspect of the project.

Documentation emerged as a powerful bridge between settings and families. In the first phase, one mother spoke about how meaningful it was to see images of her baby engaged in the sessions, expressing how happy she felt seeing her little one "play like that." This reinforced the value of making babies' experiences visible. In one case, a parent who had initially opted out of their baby being observed reconsidered after seeing photographic documentation, choosing instead to have their baby included so that their "views and interests" could contribute to the findings. However, this also revealed a tension within practice. The need to capture documentation through photographs could risk pulling practitioners away from being fully present. As reflected in the sessions, "*Sometimes we challenged practitioners to put the iPads down and be in the moment.*"

Your Yes Meeting Their Yes

Following the child does not mean saying yes to everything. It means meeting their intention and finding ways to respond that sustain their sense of agency while still allowing boundaries to be held.

Ultimately, the playful adult is not an added role, but a way of working that trusts children to lead.



The role of the observer provided an important thread of continuity throughout the project. Over time, even the babies appeared to understand this role. *“The babies knew what my role was and would bring my flipchart and pen back to me if I ever put them down.”* This sense of recognition and relationship was echoed in meaningful moments such as a baby’s attachment to the observer’s notebook, which was later gifted to her and continued to be used through to the final session.

Across settings, differences in staff engagement highlighted the importance of communication and leadership. In some environments, there was a lack of clarity and buy-in. Staff were unsure of expectations or purpose. In others, there was strong alignment, with practitioners clearly understanding both what they were doing and why. This contrast underscored how critical it was for information to “trickle down” effectively, and for leadership to actively support and champion the work.

As the project progressed, greater attention was paid to when materials were introduced, how long experiences were sustained, and how endings were handled. Even so, tensions between adult-imposed structure and baby-led experience remained visible. In one session, the team had to step away from an ongoing mark-making activity despite the babies’ clear desire to continue: *“The babies were definitely not done.”* Practitioners reassured the team that it was acceptable to leave quietly, allowing the babies to remain immersed. In contrast, there were moments where babies collectively signalled closure. During a light and dark session, *“Out of nowhere the babies all walked away as one. And all at once signalled they were done.”*

These experiences reinforced a key learning: *“You’re not going to be able to shoehorn it into an adult segment of time.”* Babies’ rhythms did not align neatly with predetermined schedules, requiring adults to adapt to the babies’ timing.

The process also surfaced the subtle but persistent impulse adults have to guide or “improve” babies’ engagement. One reflection captures this tension clearly: *“At one point I went to take a light from a little boy to show him the light does more. I really wanted to show him the lights change because I knew he would love it. But he was already engaging with the material in the way he wanted to.”* This moment speaks to the challenge of resisting the urge to demonstrate correct use or expand play in adult-defined ways. Instead, the work required practitioners to fight the impulse to correct or show and to trust a baby’s existing explorations.

Adaptability was essential throughout. Each setting brought different environments, dynamics and constraints, requiring continuous adjustment. Within this, the Reflective Guide became a crucial anchor. Used consistently at the beginning and end of sessions, it gradually moved from a structured tool to an intuitive framework. Over time, it was described simply as: *“our way of functioning... our way of working.”*

Relationships and Emotional Security Are Foundational

- Engagement was closely tied to feelings of safety and familiarity:
- Trusted practitioners acted as emotional anchors
- New or unfamiliar environments required slower, more attuned approaches
- Relationships between the babies and visiting artists raised important considerations around attachment and boundaries
- Babies needed predictable comfort alongside new experiences.

Baby-Led Practice Is Essential

- Across all phases, children resisted imposed structures.
- Sessions often extended beyond planned timings
- Babies clearly signalled when they were finished - or not finished
- Attempts to “fit” play into adult schedules disrupted engagement
- This reinforced the importance of:
- Flexible pacing
- Responsive planning
- Letting babies determine beginnings, middles, and endings

Parents and Carers Add Vital Context

Parental insight helped connect nursery experiences with home life. Findings included:

- Variability in parental confidence within sessions
- Missed opportunities for deeper engagement and shared reflection
- Valuable observations when parents were present

Examples:

- A parent noticing increased engagement with materials not seen at home
- A baby confidently participating without seeking reassurance from their parent
- Connections made between play behaviours and home experiences

The project highlighted the importance of including parents at key reflective moments, building confidence for parental participation and sharing documentation meaningfully.

Babies Communicate Clearly Through Non-Verbal Means

Babies consistently demonstrated agency through:

- Sustained engagement
- Repetition
- Refusal or withdrawal
- Transformation of materials
- Initiating and directing play
- When given time and open-ended environments, babies shaped their own experiences

The Environment Shapes Experience

Physical and sensory environments had a significant impact. Effective elements included:

- Light and darkness
- Sound and rhythm
- Open floor space
- Simple, adaptable materials

Low-cost resources, when used thoughtfully, enabled rich exploratory play. Introducing new materials selectively helped spark curiosity.

Reflection Strengthens Practice

The Voice of the Baby Reflective Guide became central to the project. Practitioners reported:

- Increased confidence
- More intentional observation
- Improved responsiveness
- Reflection evolved from a structured task into an embedded mindset.

CONCLUSION

1. Listening and learning from babies and young children through creative practice:

The project demonstrates that babies and young children communicate clearly through movement, play, attention, and interaction when given time, space, and responsive environments. Arts-based approaches provided a powerful, non-verbal means of “listening”, enabling practitioners to better understand babies’ interests, emotional states, and relational needs. Across all settings, the babies showed deep engagement, agency, and the ability to shape their own experiences when not constrained by adult-led expectations.

2. The importance of relationships and emotional security:

Babies’ and young children’s engagement was closely tied to feelings of safety and familiarity. In newer or less familiar environments, slower, more attuned approaches were required, with trusted nursery staff playing a key role as emotional anchors. Over time, relationships between babies and young children, artists, and practitioners evolved, raising important considerations around attachment, boundaries, and the responsibilities of visiting professionals.

3. Engaging parents and carers:

Parental insight added valuable context to babies’ behaviours and development, particularly in drawing connections between home and nursery experiences. However, levels of parental confidence and participation varied. The project identified opportunities where more intentionally including parents at key moments would have supported shared reflection and understanding.

4. Baby-led and flexible practice:

We saw consistently across all phases the need to resist imposing adult structures onto babies’ and young children’s exploratory processes. Babies and young children frequently demonstrated sustained engagement beyond planned session times or signalled clearly when they were finished. This highlighted the importance of flexible session design, responsive pacing, and openness to emergent play, rather than fixed outcomes or rigid timetables.

5. The role of the environment and resources:

The physical and sensory environment significantly shaped babies’ engagement. Thoughtful use of light, space, sound, and materials, including simple, low-cost resources, enabled rich exploratory play. While the project prioritised working with existing nursery resources, the selective introduction of new materials and provocations expanded possibilities and sparked curiosity. Adaptability to each setting remained essential.

6. Reflections and evaluation:

Ongoing reflection was central to the project’s evolution. The Voice of the Baby Reflective Guide became embedded as a core tool, supporting continuous learning and responsiveness to the babies’ needs. Over time, this reflective approach became intuitive, strengthening both individual and collective practice.

OVERALL CONTRIBUTION

This consultation provided strong evidence that arts-based, relational approaches can deepen understanding of babies' and young children's lived experiences within early years settings. It highlighted the importance of time and attuned adult responses in creating environments where babies' voices can be meaningfully heard.

The project identified key conditions for success, including strong communication with staff teams, thoughtful engagement with parents, and a commitment to reflective, baby-led practice. These findings offer valuable insights for the development of early years provision that is more responsive and inclusive and is centred on the voices of the youngest children.

This consultation provides strong evidence that:

- Babies are capable communicators and collaborators
- Arts-based practice is an effective method of listening
- Relational, reflective approaches deepen understanding of babies' and young children's lived experiences

It identifies key conditions for success:

- Strong communication within settings
- Leadership support
- Reflective practice
- Meaningful parent engagement
- Flexible, baby-led environments



RECOMMENDATIONS

For Settings

- Embed creative, baby-led consultation into daily practice.
- Prioritise time, observation, and responsiveness over resources.



For Practitioners

- Observe more slowly
- Direct less
- Value all forms of participation
- Reflect consistently



For Policy

Expand definitions of participation to include preverbal babies and young children who are developing language. Develop consultation methods beyond verbal communication.



For Future Development

- Extend artist residencies
- Increase practitioner training
- Strengthen parent collaboration
- Explore outdoor applications of Voice of the Baby



USEFUL LINKS



Read more about our Voice of the Baby research on our website



Read the Voice of the Baby: A Reflective Guide for the Arts on our website



For practice examples that help illustrate the five areas of practice, check out Voice of the Baby: In Practice



In-practice examples to illustrate the *What they said, How we know, What we did* Framework



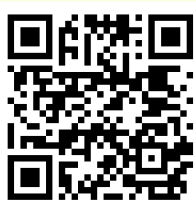
Watch a series of videos that summarises the 5 areas of the Voice of the Baby



Scan the QR codes below to explore the techniques Starcatchers uses as part of our Voice of the Baby approach. These resources are all available for free on our website.



Engagement Signals Resource



Engagement Signals video



Schemas: A Practical Handbook



Wee Inspirations: accessible, no-fuss ideas that support you to put the voice of your baby at the heart of your play together.

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