

# Mapping training and development provision for early years practitioners

Final report for Creativity, Culture and Education

September 2010



**SQW**

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# 1: Introduction

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## Introduction

- 1.1 Creativity, Culture and Education (CCE) commissioned SQW to carry out a mapping of training and development provision for early years practitioners, regarding working with cultural forms and encouraging children’s creative learning. This report is a culmination of our findings following a brief review of literature, consultations with a range of stakeholders and following a “round-table” discussion with a sub-set of these.

## Aim of the research

- 1.2 The underlying aim for this research is to assess the potential for increasing CCE’s involvement in the provision of training for early years practitioners. It should be said at the outset that the focus for this study is the early years workforce – that is, teachers, childminders and children’s centre staff in the maintained, voluntary and independent sectors. Of course this does not comprise the entire ‘workforce’ who care for young children aged 0-5. There is also a massive voluntary workforce which receives no formal training and few development opportunities, including parents and other family carers as well as individuals providing community-based services for families and young children. There is obviously a large overlap between the ‘professional’ workforce and the ‘parental/community’ workforce, such as the following:
- nursery and reception teachers in maintained schools working with parents/carers to ensure children’s development and learning is supported at home
  - Children’s Centre staff working with parents/carers and their children to change parenting behaviours and improve the family environments for children at home
  - Community play groups run by volunteers and attended by childminders and parents/carers with children.
- 1.3 At this interface, there are rich examples of young children being offered cultural experiences led by early years professionals, arts practitioners and/or ‘parental/community’ practitioners – all three can be highly skilled in encouraging children’s creativity and cultural experience.
- 1.4 We discuss the wider voluntary workforce within the report, as it has emerged that this sector is so important for creativity and culture. However, the main focus of the study and this report is on the entry initial training, entry requirements and development opportunities for early years professionals. Our primary purpose is to map the organisations responsible for governing, facilitating and delivering initial training and continuing professional development (CPD) for this workforce, identify where cultural sector organisations intersect with these activities in the development of early years professionals, and suggest where CCE could most usefully intervene.

- 1.5 Such involvement could take a variety of forms, ranging from direct delivery to signposting or even kite marking provision offered by others. In part CCE's interest in this area reflects one of the recommendations in the 2007 Roberts report, *Nurturing Creativity in Young People*:

“Establish a best practice recognition scheme for creativity in early years settings with associated workforce development for education and creative practitioners” (Roberts, 2007)

- 1.6 Perhaps of more immediate significance, however, is CCE's commitment to get maximum value out of its two flagship programmes, by extending the benefits of Find Your Talent<sup>1</sup> beyond the ten funded pathfinders and by applying the lessons learned through Creative Partnerships<sup>2</sup> activity for developing teachers. The 2008 Find Your Talent application process generated huge interest from partnerships across the country, and many unsuccessful bidding consortia have continued to work towards a universal cultural offer for children and young people in their areas, with a few focusing on the early years. And the work of Creative Partnerships has including some work within early years provision but has yet to establish more systematic arrangements for workforce development in this area. Yet there is huge potential here too, to apply more broadly the Creative Partnerships approach (CCE 2009) to developing creativity in order to encourage critical thinking in children's engagement with all parts of the curriculum.
- 1.7 This report presents the background research required to start to answer the questions relating to opportunity and need for this intervention that we will explore further through the round table discussion and in the final phase of the work.

## Background

- 1.8 The value of strengthening provision in this area is supported by research literature, which suggests that long-term benefits would flow from early interventions focusing on young children's creativity and cultural development.
- 1.9 A review commissioned by the Department for Culture, Sport and Media (DCMS) considers the literature on children's creative development. The review was framed by the Early Years Foundation Stage (EYFS) learning goals for creative development:

“Children's creativity must be extended by the provision of support for their curiosity, exploration and play. They must be provided with opportunities to explore and share their thoughts, ideas and feelings, for example, through a variety of art, music, movement, dance, imaginative and role play activities, mathematics and design and technology.” (*The early learning goals*, The National Strategies, August 2010)

The review considers literature relating to the imagination and learning, which is primarily related to “pretend play” (Vygotsky (2004 [1930]), Harris (2000) Heathcote (1984)) and concludes that the imagination is

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<sup>1</sup> Find your Talent is the pilot scheme to encourage children and young people to participate in cultural activities, both in and out of school

<sup>2</sup> Creative Partnerships – England's flagship creative learning programme fosters long-term partnerships between schools and creative professionals to inspire, open minds and harness the potential of creative learning

“...not just a vehicle for the fanciful but a central medium for the transmission of human understanding for the sharing of hopes, fears and possibilities, or ... for coming to understand the experience of people in other times and other countries and cultures.” (Evangelou et al, 2009)

1.10 Interestingly, the review discusses the value of children’s drawings and the act of drawing in helping children to construct, explore and share their understanding of the world, and argues that ‘multi-modal’ creativity (multiple cultural forms) is particularly effective for early years provision.

1.11 Vygotsky (2004/1930), whose work has been highly influential in the study of early childhood, argues that play itself is inherently creative:

“We can identify creative processes in children at the earliest ages, especially in their play. A child who sits astride a stick and pretends to be riding a horse; a little girl who plays with a doll and imagines she is its mother; a boy who in his games becomes a pirate, a soldier, or a sailor. All these children at play represent examples of the most authentic, truest creativity” (Vygotsky, 2004 [1930])

1.12 There appears to be significant evidence from the literature that points to a strong drive within children to engage in creative play, and to involve elements of their cultural experience into their wider play (e.g. building characters from television shows or video games into their imaginative role-play). Such issues are explored further in a forthcoming literature review undertaken for CCE by Jackie Marsh (Marsh, forthcoming). The significance for this current study, is an appreciation that children are creative, are culturally aware within the scope of their own experience. The challenge is to ensure that this impetus to play and create is supported and developed from the earliest stage as children enter childcare and education settings.

## Methodology

1.13 In the course of this research, we are attempting to map both the infrastructure and provision of training and development support for practitioners of early years, looking at both formal and informal sources and across the different roles within the early years workforce.

1.14 The approach that we have taken involves:

- desk research reviewing literature and web sources
- consultations with a range of stakeholders from the early years and creative and cultural sectors.

A list of stakeholders consulted is provided in Annex A and the topic guides are in Annex B. Consultees were invited to attend a “round table” discussion at CCE on 21<sup>st</sup> May 2010.

## Defining ‘cultural opportunities’ and ‘creative learning’

1.15 We are aware that CCE’s remit addresses both developing ‘cultural opportunities’ and ‘creative learning’ through its flagship programmes for children and young people, Creative Partnerships, Find Your Talent and Shine. Both terms are open to a wide-range range of

different interpretations, and this presents a challenge for the study. It was therefore important to establish the definitional scope for the study in agreement with CCE, using used definitions taken from Find Your Talent and Creative Partnerships.

1.16 The Find Your Talent programme refers to the following cultural opportunities for children and young people:

- perform on stage and attend top quality performances, exhibitions at museums and galleries, and heritage sites
- get hands-on experience of the creative industries including film making, radio and TV
- learn a musical instrument, and take part in a musical performance in front of an audience
- produce creative writing and appreciate authors and how they work
- learn about - and practise – new media and digital art
- develop art and craft skills<sup>3</sup>.

For early years the engagement in these cultural activities should be age-relevant.

1.17 The Creative Partnerships National Evaluation Framework (NEF), (Arts Council England, nd) refers to nine elements comprising “Creative Learning”. These are displayed in Table 1-1 with the explanation of what they mean for teachers.

Table 1-1: Nine elements of ‘creative learning’ as set out in the National Evaluation Framework

Elements of Creative Learning	What it means for teachers
Problem finding and solving	The ability to identify and address new problems and challenges creatively
The development and communication of new skills, ideas, knowledge and understanding	The development and communication of new skills, ideas, knowledge and understanding
Taking risks	Taking risks
Co-construction of learning	Co-construction of learning with pupils
Reflecting on learning	Reflecting on learning
Developing Social and emotional well-being	Establishing and maintaining positive relationships with pupils
Engagement, enjoyment and motivation	Increased enjoyment, motivation and confidence in professional life
Attainment and standards	Professional standards for teachers
Wider achievement.	The development of creative teaching and learning beyond the project

Source: Creative Partnerships National Evaluation Framework

In practice, it quickly emerged during the consultations that these definitions are not consistently recognised or applied within the early years and cultural sectors. While those

<sup>3</sup> <http://www.findyourtalent.org/about>

more closely aligned to the strategic bodies were familiar with the NEF definitions, others work more directly with early years and cultural practitioners generally used broader definitions, including ‘creative development’ as defined in the EYFS framework and ‘cultural difference’ amongst early years children when discussing cultural opportunities. Respondents generally applied definitions and understanding of creativity and culture that were more closely aligned with the needs and approaches of their own settings and organisations. Such diversity of opinion around the central concepts for the study presents a challenge for CCE in working with partners to develop early years practitioners capability for creating cultural opportunities and fostering creative learning among children.

## Note about change in government

- 1.18 It is important to note that this study was conducted during the final weeks of Gordon Brown’s Labour government. As a result of a change of government in May 2010, the machinery of government has already started to change – the Department of Children, Schools and Families (DCSF) reverting to its previous moniker, Department for Education (DfE). There is considerable uncertainty about where early years policy will sit within the new Coalition administration. There is concern that the EYFS framework itself could be abolished with the introduction of greater freedom for schools favoured by the Conservatives. For the purpose of this research, we have maintained a focus on the arrangements of the previous Labour administration. So, for example, references to previous DCSF documents and policy that were current at the time that the research was conducted, have been retained.
- 1.19 Significant changes are also likely amongst arm’s length government bodies with important roles in the development of early years practitioners. The National Strategies, which has been very active in supporting local authorities and practitioners during implementing the EYFS framework, is being wound up in March 2011. At the time of writing the priorities and budgets for the Children’s Workforce Development Council (CWDC), which sets the qualifications and professional development frameworks for the children’s workforce (apart from teachers), were also very uncertain. At the same time, the Training and Development Agency for the schools workforce (TDA), was facing restructure and its work supporting the initial and continuing development of the school teaching workforce looked likely to change in the light of new ministerial priorities. Other organisations play important roles in the development of early years practitioners in private, voluntary and independent (PVI) settings (the Pre-school Learning Alliance (PSLA), the National Day Nursery Association (NDNA)) and for childminders (the National Childminders Association (NCMA)). Of course, local authorities are also facing huge cuts to their budgets which will undoubtedly affect the training and other support they can offer to early years practitioners, which has been central to the implementation of the EYFS framework. At both strategic and operational levels, CCE would need to work with these organisations in any effort to increase early years practitioners’ capability for supporting creative learning and improving cultural opportunities for young children.

## Structure of the document

- 1.20 The remainder of this document is structured as follows:

- In section 2, we provide an overview of early years provision
- Section 3 looks at qualifications and training for the occupations within the early years workforce
- Section 4 explores creativity and culture within early years
- Section 5 makes an attempt to map the provision and links between the early years infrastructure and cultural bodies and sets out our conclusions
- References are provided in section 6.

1.21 There are seven annexes, as follows:

- Annex A is a list of stakeholders that had been consulted at the time of completing this document
- Annex B is a copy of the stakeholder topic guides that were developed for use in the research
- Annex C gives a generic childcare qualifications framework for reference
- Annex D provides a summary of childcare qualifications by occupation with information about accrediting bodies and providers
- Annex E reproduces the creative development framework for EYFS
- Annex F is a list of training providers for Early Years Professional Status (EYPS)
- Annex G gives some interesting examples of professional development through Find Your Talent, Creative Partnerships and as highlighted by Early Arts.



## 2: Overview of early years provision

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### Introduction

- 2.1 This section aims to provide an overview of early years provision in general terms. By understanding the structure of the different occupations and settings within the early years workforce, we will be able to investigate how practitioners prepared and developed for creating cultural opportunities and enabling creative learning for young children.

### The early years workforce

- 2.2 A survey of childcare and early years providers commissioned by DCSF in 2008 (BMRB, 2009) illustrates the wide range of different settings and occupations within the early years workforce. It identified eight main provider types across which an estimated workforce of more than 220,00 workers was distributed

- 6,700 primary schools with nursery and reception classes
- 8,700 primary schools with reception classes but no nursery
- 450 nursery schools
- 56,100 childminders
- 13,800 full day care providers
- 8,500 sessional providers
- 8,800 after school providers
- 6,500 holiday clubs.

- 2.3 It is possible to aggregate this complex mix of settings and occupations into three broad occupational groups:

- *Teachers* working in maintained primary schools and the nursery sector, including nursery and reception year teachers and teaching assistants
- *Childminders* who are registered to operate from their own homes, looking after small groups of children
- *Childcare practitioners* in the PVI sector – including play groups, private day nurseries, Children’s Centres, independent schools and after school clubs.

- 2.4 In terms of initial training and CPD, it is important to note that significantly different requirements and development opportunities (starting with Qualified Teacher Status, QTS) exist for early years *teachers* in maintained schools compared with *childminders* (who comprise one quarter of the workforce) and *PVI childcare practitioners* (who work primarily in full-day and sessional care settings). The relative isolation and small-scale operations of

childminders present particular challenges for ensuring this considerable part of the early years workforce is adequately supported and developed. Reaching childcare practitioners in the PVI sector also presents challenges. According to Calouri (2009), the majority (80%) of the childcare market (estimated to be worth £4.1 billion in 2009) is located in the PVI sector, and comprises mainly very small businesses. Table 2-1 illustrates this by showing the number of nurseries belonging to the five *largest* providers in England in 2005.

Table 2-1: Top 5 providers of private nurseries

Nursery provider	Number of nurseries
Nord Anglia Nurseries	101
Asquith Court	114
Just learning	66
Bright Horizons Family Solutions	90
Kidsunlimited	46

Source: Laing & Buisson<sup>4</sup>

- 2.5 The vast majority of childcare providers are therefore micro-businesses. In order to influence practitioner training and development in these settings, CCE would need to devise methods of distribution and communication that can efficiently reach a large, but dispersed workforce. It is most likely that this could be affected by working through existing networks, including the membership organisations such as NDNA, NCMA and PSLA, which play a very important coordinating role. The other common link is through the statutory framework for childcare – EYFS that we discuss in the following section.

## Entry to the labour market

- 2.6 In England, most early years practitioners for children under the age of eight need to register with Ofsted. There are exceptions, including where childcare is for less than two hours and for live-in nannies. All others must register on the Early Years Register and since September 2008 local authorities have had a statutory duty to ensure that all registered providers work within the EYFS framework.
- 2.7 Within registered childcare settings, all supervisors and managers must hold a full and relevant level 3 qualification, and half of the other staff in the setting must hold a full and relevant level 2 qualification. Table 2 shows the adult child ratios which various childcare settings must adhere to ensure adequate standards of care and child safety.

Table 2: Adult to child ratios for childcare settings

Age range	Adult – Child ratio
< 2 years	At least 1:3
= 2 years	At least 1:4
> 3 years in any registered early years provision	Where someone has Qualified Teacher Status (QTS), Early Years Professional Status (EYPS) or a suitable level 6 qualification a ratio of at least 1:13

<sup>4</sup> <http://www.laingbuisson.co.uk/> press release

Age range	Adult – Child ratio
	Where there are no QTS, EYPS or suitable level 6 qualified persons in direct contact with children the ratio is at least 1:8
> 3 years in independent schools including reception class	Where someone has Qualified Teacher Status (QTS), EYPS or a suitable level 6 qualification a ratio of at least 1:13  Where there are no QTS, EYPS or suitable level 6 qualified persons in direct contact with children the ratio is at least 1:8
> 3 years in maintained schools and nursery schools (not including reception class)	The group must be led by a school teacher and the ratio is at least 1:13
Children in maintained reception classes	There is no minimum ratio but is subject to maximum class sizes
Childminders	They can care for a maximum of 6 children under 8 years.  A maximum of 3 of these children can be under 5 years.

*Source: EYFS Appendix 2: Legal requirements for ratios of adults to children*

- 2.8 The high staff:child ratios represent a particular challenge for delivering CPD for childminders and childcare practitioners in PVI settings in particular, where independent workers and small teams constrain providers ability to release staff to attend training.

## Summary

- 2.9 In summary then, the early years sector includes a diverse range of settings. In the main, providers are small (often micro) businesses. Although there are defined entry routes and qualification structures, these vary by setting as well as occupation and there is often limited time for training and release for staff development. In the next section we look in more detail at qualifications, training and development routes for early years practitioners.

## 3: Qualifications and training for early years

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### Workforce infrastructure and agencies

- 3.1 There are various national agencies working to deliver government policy for early years provision as well as sector associations that work in the interests of their members and play a role in defining career and learning pathways for the occupations that they represent. Delivery of training and qualifications is undertaken at a local level – through a range of education providers and through local authorities. In this section, we present the main agencies relevant to early years qualifications and training before going on to look at the structure of the workforce and the various associated training pathways.

#### ***National Strategies***

- 3.2 The National Strategies are professional development programmes for early years, primary and secondary school teachers, practitioners and managers. They are one of the Government's principal vehicles for improving the quality of learning and teaching in schools and early years settings and raising standards of attainment. The Strategies at a national and regional level are delivered by Capita Strategic Children's Services on behalf of the DCSF.

#### ***Children's Workforce Development Council (CWDC)***

- 3.3 CWDC is responsible for creating the environment in which professional training and development occurs in England. They create the framework within which the various training providers – Higher Education Institutions (HEIs), colleges and universities and others work. CWDC recognises that while it has influence of the formal sector, there is an issue around the different number of entry routes into the workforce. Some enter through their experience of being a parent, some through qualifications and others through other means. The control point that CWDC has is around the required qualifications and the EYFS.

#### ***CACHE***

- 3.4 CACHE is the UK's specialist awarding organisation for the children and adult care sectors, with a portfolio of qualifications ranging from Entry to Level 6. Last year, over 150,000 learners registered with us from over 1000 UK based Centres and overseas. A large number of the qualifications relevant to this sector are accredited by CACHE.

#### ***National Childminders Association (NCMA)***

- 3.5 The National Childminders Association (NCMA) is the national association for childminders. Of the 56,000 childminders referenced above, more than 40,000 registered childminders and nannies in England and Wales who were registered with the NCMA at the time of this report being compiled.

- 3.6 The organisation provides support and guidance for members, operates a registration and accreditation scheme and acts both as an accreditation body for relevant childcare qualifications, and a training deliverer.
- 3.7 NCMA works with a range of partners to provide formal qualifications that are set out in Annex D. The organisation also works extensively with local authorities, in many cases running pre-registration and initial training for childminders.
- 3.8 NCMA also runs childminder networks across the country. These both provide support for childminders and provide a framework for coordinating the large number of individuals within the self-employed workforce and for helping to ensure quality standards of delivery (there are strict rules applying to members of the networks).
- 3.9 In terms of professional development and training courses, NCMA childminding networks have a coordinator to carry out skills assessments and give support and advice to members on a one-to-one basis.

### ***National Day Nurseries Association (NDNA)***

- 3.10 NDNA is the national charity and members association representing children's nurseries across the UK. The organisation provides information, training and support to help its members to provide the best possible care to young children. NDNA provides a link between childcare businesses, and agencies including DCSF, CWDC and local authorities. The organisation is involved in accreditation and promotion of formal training and runs a number of short CPD training course for levels 2 – 5.

### ***Other sector bodies***

- 3.11 Other sector bodies include the pre-school learning association (PSLA).

## **EYFS**

- 3.12 In recent years the introduction of the EYFS framework as a statutory requirement has become the primary focus for practitioners in the sector. 'Early years' provision is defined as care and educational development for children aged between 0-5 years, and includes children looked after by child minders as well as children attending day nurseries and children's centres and in maintained and independent schools. EYFS is a framework which covers the learning and development, and welfare to create a coherent approach to childcare as specified in Every Child Matters (HM Government, 2004).
- 3.13 The EYFS framework provides a very different approach to previous arrangements for the 0-5 age range, one that aims to achieve greater consistency in standards of provision across all settings and across multi-disciplinary teams 'around the child'.
- 3.14 At the heart of the EYFS, is the notion that early years education and care should meet the individual needs of all children within their care. Practitioners should deliver personalised learning, development and care to help children to get the best possible start in life.

## Requirements of EYFS

3.15 EYFS covers four main themes and principles, that are set out in Table 3-1.

Table 3-1: Summary of EYFS themes and principles

Theme	Principle
A Unique Child	Every child is a competent learner from birth who can be resilient, capable, confident and self-assured
Positive Relationships	Children learn to be strong and independent from a base of loving and secure relationships with parents and/or a key person
Enabling Environments	The environment plays a key role in supporting and extending children's development and learning.
Learning and Development	Children develop and learn in different ways and at different rates and all areas of learning and development are equally important and interconnected.

Source: DCSF

3.16 EYFS practice guidance (DCSF, 2008) specifies that a continuously improving setting will have well-qualified and experienced staff who:

- are appropriately trained, with up-to-date skills and qualifications; who are motivated and supported to further raise their skills and qualification level to level 3 and beyond
- engage in regular cycles of planning and review, informed by accurate record keeping, including information on children's learning progress, and the EYFS Profile
- understand and engage in informed reflective practice – both individually and in groups
- work collaboratively within the setting to share knowledge, question practice and test new ideas – with high aspirations for every child
- support quality improvement processes in the setting – recognising how these processes can extend effective practice and help improve outcomes for every child
- are keen to share best practice with other practitioners through local, regional and national networking
- work together with other practitioners and parents to support transition, both between settings and between setting and school
- are committed to the development of sustained shared thinking by offering encouragement, clarifying ideas and asking open questions which support and extend children's thinking and help them make connections in learning – while ensuring a balance between adult-led and child initiated activities
- work in partnership with parents – sharing information and involving them in their child's continuous learning and development.

## Implementing EYFS

- 3.17 While EYFS is mandatory, there is no set route for training in its introduction and application. The main responsibility for supporting the early years workforce in implementing EYFS falls to local authorities. Guidance for local authorities responsibilities is set out (DCSF, 2007).
- 3.18 Section 13 of the Childcare Act 2006 requires local authorities to secure the provision of information, advice and training, whether delivered by themselves or by others, to meet the needs of local providers and support sufficiency of childcare provision. This provision includes training and support in meeting the requirements of the EYFS.
- 3.19 All the accredited training courses should cover EYFS. There is also a range of non-accredited training available for those introducing EYFS.

### **EYFS materials**

- 3.20 The EYFS package is a pack of resources which contains the regulatory and legal framework for early childhood education and care together with wider guidance. It comprises:
- the Statutory Framework for the EYFS booklet which sets out both the welfare requirements and the learning and development requirements which must be followed by all providers in delivering the EYFS. The welfare requirements cover safeguarding and promoting children's welfare, suitable people, premises, environment and equipment and the documents and procedures required for the safe and efficient management of settings. The learning and development requirements set out providers' duties under each of the six areas of Learning and Development and include the early learning goals.
  - Practice Guidance for the EYFS booklet which provides some further guidance on the legal requirements, details of the areas of Learning and Development and on key areas such as the EYFS principles and assessment.
  - an A1 poster which sets out the four guiding Principles of the EYFS and gives an overview of sixteen Commitments that providers need to follow in order to put the Principles into practice. This will be helpful to use with parents and professionals to introduce the EYFS.
  - 24 cards which give practitioners the Principles and Commitments at a glance as well as introductory guidance on putting the principles into practice. They also provide details of the requirements for the areas of Learning and Development as well as an overview of child development.
  - a CD-ROM which contains all the information from the booklets as well as more in-depth information on all the Principles and Commitments covered on the cards. It allows practitioners to access information and video clips on effective practice, research and resources and to tailor their route to meet their own needs.
- 3.21 CWDC sets out a number of different training and development pathways for EYFS. These are shown in Table 3-2.

Table 3-2:

Pathway	
A	Level 3 Certificate in EYFS Practice
B	A full Level 2 National Vocational Qualification (NVQ) or vocational qualification based on National Occupational Standards (NOS)
Bi	A full Level 3 NVQ or vocational qualification based on NOS
C	CPD is recommended in a specific area of early years
D	Level 3 Award in Early Years and Childcare for Playworkers
E	EYPS
F	CPD designated by the local authority or other employer, and reflects changes to legislation and the introduction of the EYFS is recommended for those holding qualifications prior to 1991.

Source: CWDC

- 3.22 The implementation of EYFS has required extensive CPD activity for practitioners, orchestrated nationally by the National Strategies and coordinated on the ground by local authorities and their training partners.

## Qualifications

- 3.23 The childcare sector has a generic framework of qualification that all childcare settings now recognise, with a scale from Level 2 up to Level 7. Within this framework there is a wide variety of childcare qualifications that are delivered by several different awarding bodies including CACHE, Edexcel and City & Guilds. Qualifications can range from taught degrees and master degrees to NVQs and BTECs.
- 3.24 In their Next Steps for Early Learning and Childcare, the last Labour Government stated they are considering making it a requirement from 2015 for everyone working in early years provision to have a full and relevant qualification of at least Level 3. Currently, there are different pathways depending on occupations and based on the individual's preferred learning pathway. These are investigated further in the next section that considers the different occupations and professions within the early years workforce.

## Workforce – occupations and professions

- 3.25 The early years workforce is made up of a number of different professions and occupations each of which have their own training and career progression pathways. There are some overlaps between the pathways for the different occupations, as well as choices about the extent to qualification and training that an individual may want to pursue. For occupations within nursery work, or childminding, the compulsory elements of training are much lower, say, than for those working in the maintained sector (in state schools) who are expected to hold formal teaching qualifications. However, there have been moves recently to formalise the sector and to ensure that basic training is undertaken by all those working in early years.
- 3.26 Entry qualifications for these occupations vary enormously. A useful guide can be found at CWDC's website which includes a qualification finder (CWDC, 2010). Childminders, for example, must attend an introduction to home-based childcare practice course within six



months of registration and must have undertaken paediatric first-aid training (both must be recognised by Ofsted and their local authority).

- 3.27 In contrast teachers in the maintained sector must already hold Qualified Teacher Status (QTS), usually acquired through a Level 5 Honours Degree and a Level 6 Postgraduate Certificate of Education (PGCE), or through other employment-based routes.<sup>5</sup> The content of these qualifications leading to QTS varies from one provider to another, making it virtually impossible to ascertain what proportion of early years practitioners in the maintained sector addressed children's creativity and cultural development as part of their initial training.
- 3.28 Childminders must have attended a training course within six months of registration and must hold paediatric first aid certification (approved by their relevant local authority). Local authorities have a retained function to train childminders and other early years staff, which is often contracted to NCMA. Training differs between the local authorities across the country and whilst some provide very good training across a range of subjects, reports from our consultations suggested that others are less comprehensive.
- 3.29 In many cases, the preparatory course for childminders is very basic and looks at play as a basic concept. However, much of the material of the preparatory course concentrates on elements of setting up business and the statutory elements of being a childminder which cover aspects such as health and safety, child welfare and so on.
- 3.30 Beyond formal qualifications required for entry to professional practice, a wide range of formal CPD provision is available. For example, accredited CPD opportunities for childminders and PVI practitioners include the following:
- Level 3 Diploma in Home-based Care, accredited by the NMCA and the Council for Awards in Children's Health and Education (CACHE)<sup>6</sup>
  - Level 3 NVQs in Children's Care, Learning and Development<sup>7</sup>
  - Level 5 Foundation Degrees, in early childhood studies, early years childcare and education, working with children (early years), early years senior practitioner<sup>8</sup>
  - Level 6 EYPS.<sup>9</sup>

### **Childminders**

- 3.31 In order to become a registered childminder, it is necessary to attend an introductory training course plus a first aid course. Local authorities are obliged to offer training for childminders. In addition, NCMA offers a range of training and workshops to its members. The NCMA tends to work in close partnership with the local authorities – supplying the compulsory training, and pre-registration briefings for those thinking about starting out.

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<sup>5</sup> These include the Graduate Teacher Programme (which involves one year of postgraduate training) and the Registered Teacher Programme (for candidates who have not yet completed their degrees but can do so while training).

<sup>6</sup> <http://www.ncma.org.uk/training/qualifications/nvqs.aspx> (viewed December 2009).

<sup>7</sup> <http://www.accreditedqualifications.org.uk/AdvancedQualificationSearch.aspx> (viewed December 2009).

<sup>8</sup> <http://www.fdf.ac.uk/single.aspx?id=5> (viewed December 2009).

<sup>9</sup> <http://www.cwdcouncil.org.uk/eyps> (viewed December 2009)

- 3.32 There are no formal requirements for childminders to have certain qualifications. However, there are several options for those that do want to gain relevant vocational qualifications. Details of the range of qualifications available for childminders are given in the table in Annex D. Many of the qualifications are accredited by CACHE. One particularly relevant qualification is the Diploma in childcare practice (home-based) that is accredited by CACHE in conjunction with NCMA and run by FE College and through the NEC.
- 3.33 Along with schools and other providers, from September 2008, all childminders became obliged to deliver provision within the EYFS framework. Much of the focus of CPD offered by local authorities in recent years, therefore, has been on up-skilling the workforce to be able to deliver EYFS effectively. Again, there is no formal necessity to attend training – EYFS can be delivered based on childminders own interpretation of the guidance and DCSF materials (poster, cards, CD ROM etc). However, given that Ofsted require EYFS to be followed, it is advisable for childminders to undertake some form of training to get to grips with implementation.
- 3.34 Some local authorities then make some provision for childminders who want to gain additional training. Many have provided training aiming at helping registered childminders within their areas to prepare for delivering the EYFS. Such training usually includes some guidance on creativity as set out in the EYFS guidance.
- 3.35 Some local authorities either provide or support a range of training opportunities, but few (if any) specifically address creativity or cultural form or run training that is focussed on these topic areas. Even a larger-scale provider, the National Extension College, does not run modules on this specific area, although it does cover the broader notion of “play” in some detail.
- 3.36 Moreover, the NCMA networks that operate on a local level in many areas, require that their members undertake a set level of CPD and training in order to achieve their specified quality standards.
- 3.37 Potential barriers which hold back childminders from further training include timing and costs. For example, it is often necessary to hold twilight sessions when childminders have stopped working as they cannot get cover during the day. Cost is an important consideration as childminders tend to be on low incomes. Increasingly, there is provision for distance-learning, for example, through the National Extension College, including e-learning modules. A lot of the training is free of charge (supported by CDWC or the local authority), but there are instances of where they pay a small fee.

### **Nannies**

- 3.38 For nannies, CACHE recommends similar pathways to those for childminders. There are no requirements (as nannies are not Ofsted registered) but a range of options that are relevant. Relevant qualifications are again listed in the table in Annex D. Employers and employment agencies prefer their nannies to have childcare qualifications such as CACHE or BTEC Certificates or Diplomas in home-based childcare or children’s care, learning and development.

### **Nursery workers**

- 3.39 There is a distinction within nursery settings and occupations between those who are sufficiently qualified to work in an unsupervised versus supervised setting. Nursery assistants must be supervised, whereas nursery nurses and Early Years Professionals (EYP) may work with children unsupervised.
- 3.40 Nursery assistants typically take qualifications up to level 2, including NVQs and CACHE qualifications in children's care, learning and development or childcare and education.
- 3.41 Nursery nurses work at the next level and must have at least level 3 qualifications.
- 3.42 Through the National Early Years Enterprise Centre or delivered at the workplace, NDNA offers a range of CPD, e-CPD options plus endorsed and accredited programmes from the ILA and bespoke training packages. These cover topics such as financial skills, change and quality management, personnel management, nutritional needs as well as some (more relevant to this project) relating to "Enriching play and learning".
- 3.43 Further details of qualifications, broken down by occupation, are provided in **Annex D**. There were plans for a requirement for every early years provider to include at least one worker with EYP status by 2015. More information relating to EYPS is given in a separate section below (as it applies to different settings not just to nurseries and as it requires further explanation).

### **Early years teachers**

- 3.44 Early years teachers are those that are based within nursery schools and reception classes (in primary schools). In the state sector, early years teachers are required to hold a teaching qualification (and registered teacher status). In independent schools there is no such requirement, although a teaching qualification is often preferred by many employers.
- 3.45 In addition, there are relevant degree and post-graduate level courses available in early years teaching, early years childhood studies, education studies or psychology with a focus on young children that can be very useful.

### **Early Years Professional Status**

- 3.46 The recently introduced EYPS provides the opportunity for those working within the early years childcare workforce to gain professional status. To achieve the EYPS, a degree qualification and a GCSE in maths and English is required, and depending on the degree there is a tailored training pathway. For those who have level 3 training, the early years Foundation Degree (level 5) can be a bridge between to gaining a EYPS or level 6 status.
- 3.47 Early Years Professional Status (EYPS) represents a high level of achievement and responsibility within the workforce. Working within a range of settings, Early Years Professionals (EYPs) are expected to play an important role in leading and improving practice across EYFS. The intention of the previous government was to see the EYFS as the catalyst for change, transforming the quality of provision to improve outcomes for children and to have an EYP to be employed in every full daycare setting across England by 2015. The intention therefore was to use these individuals to lead improvement in standards across their

workplaces and become an important and influential body of professionals. At the time of writing this report, it was not yet clear what approach the Coalition Government would take on this matter.

3.48 There are four ‘pathways’ to achieving EYPS:

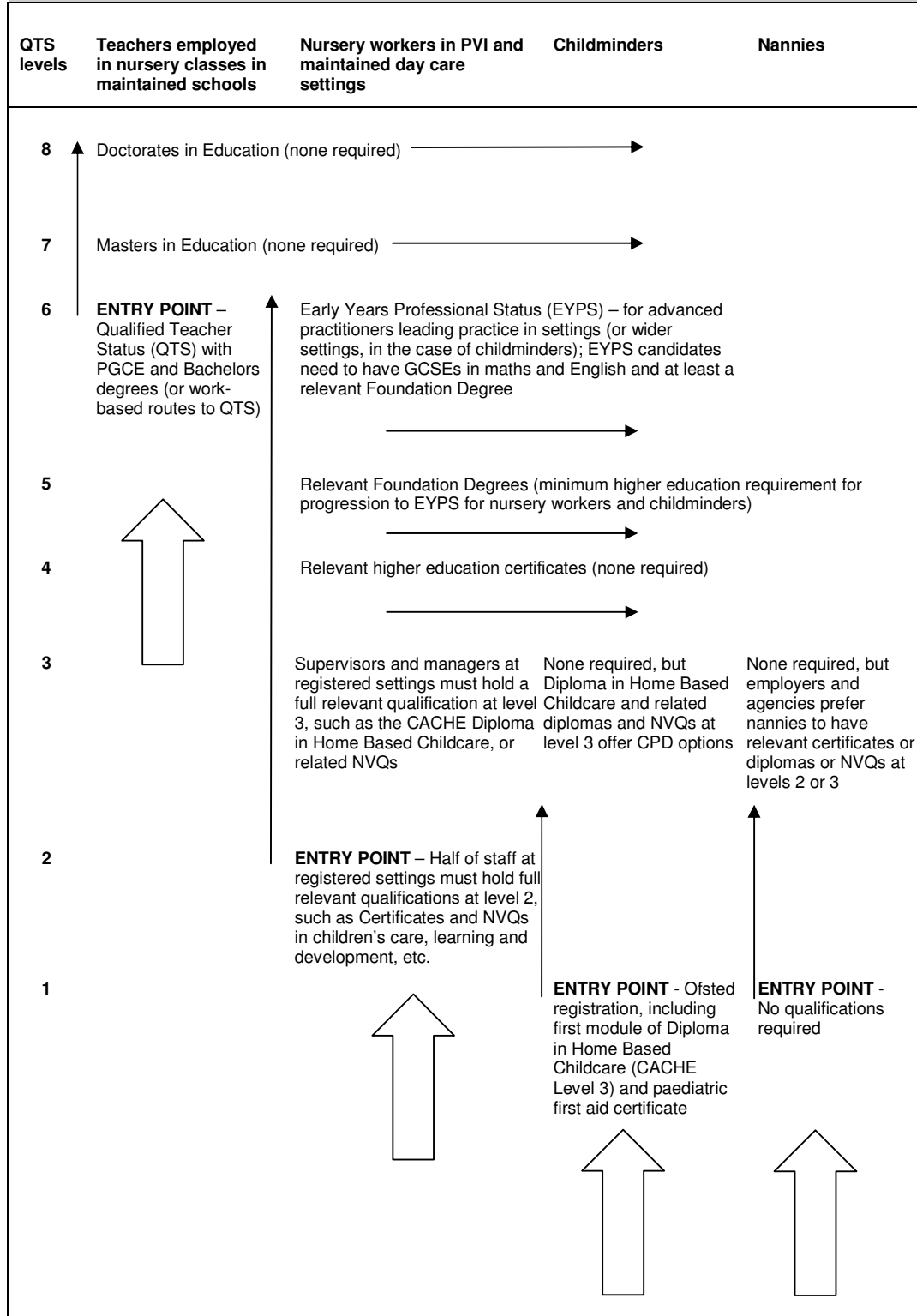
- a three-month part-time validation pathway for those close to achieving the Standards;
- a six-month part-time extended professional development pathway (short EPD);
- a 15-month part-time extended professional development pathway (long EPD);
- a 12-month full-time full training pathway.

3.49 CWDC is identified in the Statutory Framework for the EYPS as responsible for defining qualifications acceptable for registration and regulatory purposes. In order to do so, it has reviewed the criteria that qualifications must meet in order to be deemed as ‘full and relevant’. Some with existing qualifications may need to undertake further CPD to gain full EYPS. A list of EYPS training providers is given in **Annex F**.

### Map of qualification pathways for early years occupations

3.50 A map of the main qualification pathways for early years occupations is provided in below. It should be noted that in addition to the entry qualifications requirements and qualifications-bearing CPD opportunities it describes, early years practitioners engage in a wide range of other non-accredited and often informal CPD. Local authorities have provided a focus for much of this activity in recent years, offering training, materials and consultancy to support the implementation of the EYFS framework across the early years sector, with resources and advice provided by the National Strategies. In addition, practitioners participate in CPD opportunities offered within and across settings in their parts of the sector (e.g. through local childminding networks or school INSET days). It should also be noted that, as a professional status EYPS is not a qualification as such, yet it does provide a focus for CPD for practitioners across several parts of the early years sector and so has been included in the following table.

Table 3-3: Initial and continuing professional development qualifications pathways



Source: SQW based on information from CWDC, DirectGov, and Careers Advice.

## 4: Creativity and culture within early years

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### EYFS goals for creative development

- 4.1 Within the EYFS, there are set specific learning goals that relate to creative development. The overall ethos is that children's creativity must be extended by the provision of support for their curiosity, exploration and play. They must be provided with opportunities to explore and share their thoughts, ideas and feelings, for example, through a variety of art, music, movement, dance, imaginative and role-play activities, mathematics, and design and technology.
- 4.2 The framework presents some opportunities for encouraging early years practitioners to strengthen their capability for supporting children's creativity and cultural development. Creative development forms a central part of the EYFS framework as one of six learning goals which most children are expected to attain by age five.
- 4.3 The framework adopts a very broad definition of creativity, encompassing the development of children's curiosity, exploration and play through a variety of cultural forms (e.g. expressing thoughts and feelings through music and movement) and also subject learning in mathematics, design and technology. Guidance on how practitioners can work with children to develop creativity in children (DCSF, 2008) recommends that providers pay particular attention to the following:
- developing positive relationships – encouraging children to take risks, valuing what they produce, work alongside artists, and express their own religious or cultural beliefs through art forms
  - creating enabling environments – providing stimulation for new ideas and ways of thinking using materials reflecting diverse cultures and adopting inclusive approaches for visually and verbally impaired children
  - supporting learning and development – enabling creative responses to wide ranging sensory experiences, with sufficient time for children to develop their work and express their ideas through different types of representation.
- 4.4 Although there are specific objectives and guidance for creative development, CPD for the early years workforce has not adopted this as a particular national focus. However it is likely that some local authorities provide more CPD for practitioners focused on this EYFS learning goal than others.
- 4.5 By the end of the EYFS, children should:
- Respond in a variety of ways to what they see, hear, smell, touch and feel.
  - Express and communicate their ideas, thoughts and feelings by using a widening range of materials, suitable tools, imaginative and role-play, movement, designing and making, and a variety of songs and musical instruments.

- Explore colour, texture, shape, form and space in two or three dimensions.
  - Recognise and explore how sounds can be changed, sing simple songs from memory, recognise repeated sounds and sound patterns and match movements to music.
  - Use their imagination in art and design, music, dance, imaginative and role-play and stories.
- 4.6 EYFS sets out a framework of areas of learning and development that are appropriate to children at each stage. These are set out in **Annex E**.

## Feedback from stakeholders

- 4.7 Our stakeholders indicated that overall, early years practitioners appear to be better prepared for supporting children's creative learning than they are to support children's experience of different cultural forms. This is because in the play-based EYFS framework, creative learning underpins the delivery of all learning aims in the framework. The framework recognises that children learn through play and play is inherently imaginative and creative. Moreover, creative development is one of six learning goals within the framework. This encompasses the development of children's development through cultural forms as well as their subject learning in other areas – e.g. creativity in maths and science learning. These aspects align with elements of the Creative Partnerships national evaluation framework for creativity, such as taking risks, co-construction of learning, and also engagement, enjoyment and motivation.
- 4.8 Practitioners' ability to support children's learning within different cultural forms is more difficult. In some settings, practitioners do not think they have cultural differences to address in children's development, particularly regarding children's ethnic and cultural backgrounds. Comparing the three types of settings in which early years practitioners work, those working in **maintained schools** and **PVI** settings are generally less experienced in developing children's participation in different cultural forms than **childminders**, who tend to be older and have more 'life experience' from which to draw. Greater practitioner awareness of development in cultural forms and of cultural difference more broadly, is required.
- 4.9 There appears to be little formalised or nationally-organised support for developing skills in these areas. However, there are good examples of local initiatives and partnerships that are attempting to do just that. In some areas, Find Your Talent and Creative Partnerships programmes are extending to cover early years - some of these examples are listed in **Annex G**. In other areas of the country the early years practitioners may get some support and training and development opportunities through local artists or groups. For example, based in Norwich, the pre-school music association (PRESMA).

### **PRESMA**

PRESMA was established in Norwich 30 years ago by a group of women who all had links with the University of East Anglia. Hannah Boensch who set up PRESMA had done Kindermusik and realised the wider educational benefit of

music to early years. Starting out by offering music lessons in front rooms and was established early on as a charity, with full constitution etc, the organisation now has 16 practitioners who deliver 100 classes per week in the Norfolk area and who teach around 700 children per week.

In addition to this local delivery function, PRESMA also has a network of national associates. The associates pay £25 per year to be members. For this they get to attend 3 CPD days per year and to have access to assistance and support relating to teaching music to early years. The associate members also get to attend a number of seminars and sharing sessions at a reduced rate to usual. There are currently around 100 associate members who are organisations, nurseries etc.

The main purpose of the network is to provide a forum for practitioners to share their experience and techniques that work. Nationally there are 3 seminars per year and then there are another 6 held locally.

There is a specific training programme too that involves 12 weeks of tuition. It is designed for people who are already involved in music – either as teachers, or performers etc. This takes through from planning, to the classes themselves and to delivery aspects. After the initial training, there are 3 training courses – designed to help playgroups, child minders, nurseries etc to understand how to use music in their work.

The idea behind this is that music helps with **memory, coordination, speech and language development, social interaction.**

Each of these is developed in each of the lessons. Listening skills are also considered to be very important within this framework.

The provision of CPD and training for other practitioners is all based around the £25 per year associate membership fee, plus a small fee that is levied for attending seminars (open to all comers).

PRESMA gets very little grant funding and is self-funded. It runs a small office and employs two paid staff, but relies predominantly on volunteers to keep the organisation running.

PRESMA also produces materials, including a recent CD, to which they plan to produce an accompanying book.

PRESMA used to provide training courses at client premises, but have recently made the decision to stop going into nurseries/other premises and only to run training days for people coming in to them at PRESMA. They find that the more successful training courses are those that involve representatives from different nurseries all coming together to share techniques and experiences as well as getting trained in PRESMA approaches.

PRESMA is considering setting up a training arm to the organisation. They usually run courses at weekends but they are now also setting up weekday courses that suit the CPD market from nurseries better. Usually there is fee of £35 for associate members and £40 for others.

PRESMA is a small scale operation, but has an interesting way of working with



nurseries and early years providers. The scope for its actual delivery is local, but the scope for working with others is national. There could be scope to network in with this type of provider to a greater extent.

- 4.10 Some of the feedback that we obtained during consultations indicated that awareness and enthusiasm for creativity and cultural form was building through the introduction of EYFS, but that often, the required support and provision (beyond the elements covered in initial training) was limited.

### **Current support**

- 4.11 With regard to current support, **initial training** for entry to the workforce is better for those working in maintained schools because it takes more time to achieve QTS than the entry qualifications required for working in PVI settings and childminding. With regard to appreciating different cultural forms and cultural difference, trainee teachers experience different schools as part of their training (which helps broaden their horizons) and higher education routes to QTS have greater breadth than NVQs for PVI settings and childminders.
- 4.12 With regard to **continuing professional development**, this is mostly delivered by local authorities for all early years settings (schools, PVI, childminders). Since 2008 there has been a strong focus in local authority CPD on implementing the EYFS framework. Some local authorities provide CPD in sessions which combine practitioners from the different setting types, and this is good for developing practitioners' broader understanding of creative learning and working with different cultural forms because it draws on a wider range of experience.
- 4.13 Current support for **creative learning** is reasonably well embedded within local authority practitioner support for implementing the EYFS framework. In contrast, current local authority support for practitioners working with different **cultural forms** can be tokenistic, and generally does not go into depth or provide practitioners with a full understanding of what they can do. So there is a gap here, focused for practitioners working in schools and PVI settings.
- 4.14 Regarding large cultural organisations working with early years practitioners, the Tate and the Royal Academy both have programmes. Others, such as the National Gallery and the Royal Shakespeare Company, both of which we consulted, are involved in early years to some extent, but less formally with respect to developing skills in the workforce.

#### **National Gallery**

The National Gallery's main involvement with early years is through its "public and family engagement" strand. Through this, the gallery delivers activities directly to children and families both in the gallery itself and through outreach, particularly at Soho Family Centre.

The National Gallery has developed some interesting approaches for working with

early years – including producing specialist materials that take interesting works of art as their starting point. For example, they have taken a landscape by Rubens and reproduced the work as a large mat that children can touch. There are other associated resources that link with the main picture, but also bring in themes that are familiar to the children's wider experience – including seasons, time of day, animals and weather.

The team at the National Gallery is in the process of developing a toolkit for engaging early years, including babies, with cultural form. This could be useful for childcare practitioners to use – although this route has not yet been explored. The schools team within the gallery delivers CPD for teachers, but to date, there has only been limited CPD carried out with the early years sector. Potentially though, the team recognises that there could be both demand and an opportunity to develop the link with the early years workforce. At present the links with the sector are informal – either through the outreach work carried out at the Soho Family Centre, or through ad hoc involvement with childminders who may attend events in the museum.

#### **Royal Shakespeare Company (RSC)**

The RSC does an enormous amount of work with teachers and schools through their 14-strong education department. However, this is primarily focussed on primary and secondary schools rather than the early years.

The RSC also works with teachers to help with their professional development through the learning and performance network. Each year, the network recruits 10 schools to act as hub schools. The hub schools then work with a cluster of seven partner schools. The network trains teachers in using drama skills with teaching and learning of Shakespeare. The hub teachers take a post-graduate qualification (with the University of Warwick). Over a three year partnership, the RSC can work with 240 schools.

The RSC has also combined forces with the London Philharmonic Orchestra and other freelance musicians.

Less work is done with the early years. However, the RSC has been involved in a childcare setting with one of the Find Your Talent pathfinder projects in Weston-Super-Mare. The RSC has found that work with early years needs to be experimental and multi-sensory – including lots of opportunity for talk and play. The Shakespeare references are less easy to incorporate for this age-group – but the general approach of exploring drama themes and Shakespearian stories works well in encouraging children to explore and question drama (and wider life themes).

In working with a range of children from different age-groups, the RSC has found that it is important to set goals and tasks from which the children can feel a sense of achievement when they have finished. Making and achieving things can be just as important and enjoyable as developing skills.

- 4.15 But there is a lot of important local activity too. In addition to the following case studies of **Brighton and Hove Museums** and **Future Creative**, other interesting and exciting examples are provided in **Annex G**.

#### **Brighton & Hove Museums**

As an example of museums taking the initiative in this area, three of the museums in Brighton and Hove have run a series of programmes for the under fives on a fortnightly basis. As with the National Gallery, the sessions focus on getting parents and children involved together in arts and craft activities. The museums have a dedicated “Early Years Learning Officer” who works primarily in local authority run or schools maintained settings plus with a few independent nurseries.

In addition to direct delivery of activities for the children, the Early Years Learning Officer has also provided some training for the professional development centre, including for childcare workers. He also works with the University of Brighton, visiting students on their teacher training course, for a day, and providing an introduction to working with under 5s in a museum setting. In part the session introduces the students to the range of cultural venues available in the city and helps them to understand the ways that they might use these once they enter professional practice.

#### **Future Creative**

Future Creative was one of the first phase Creative Partnership areas which started in 2002 and is now a delivery agency in Kent and Medway. The organisation works with over 100 schools on the Creative Partnership scheme. Future Creative runs a programme called “Inspire” which provides professional development support for both teachers and artists working in early years. Future Creative works with 150 artists and creative practitioners.

Future Creative has found that in working with early years children you need to have a “multi-sensory” experience. So in more recent approaches, rather than focussing, say on “story-telling”, they are incorporating aspects of drama, music, drawing and the outside area into the mix.

Future Creative provides training for early years, commissioned by the local authority. The organisation finds that you have to incorporate creative approaches within the broader framework of training. So, the training that they provide covers all the statutory elements (health and safety, hygiene, Ofsted inspections etc) and brings in creativity and culture as a way of wider exploration in the early years setting.

Moreover, rather than taking creativity as a standalone within EYFS, Future Creative regards creative learning approaches as being relevant to all six of the EYFS themes.

## Need for further support for creativity

- 4.16 The guidance for practitioners for EYFS sets out what types of activities and outcomes practitioners should work on at each stage of the child’s development within EYFS. The tables provide guidance for “development matters”, “look, listen and note”, suggestions for “effective practice” and for “planning and resourcing”. The relevant tables are reproduced in **Annex E**.
- 4.17 However, while our consultations suggest that, while the guidance is quite specific in content and themes, there is less provision on the techniques and the learning ethos. Some felt that creative development is actually one of the less contentious areas of EYFS – most people would agree that creativity, expression and play all could and should be predominant within the early years experience. Some feel that EYFS is “over-structured”. However, many feel that, with appropriate support, creativity can be used to not only achieve the specified creative development outcomes, but also to address some of the other themes too.
- 4.18 At the moment there is a great deal of interest around the outdoors and food. Creativity could be a feature in both of these areas, and rather than see creativity as a subject in its own right, it is about thinking about how to encourage creativity within general early years provision.
- 4.19 What tends to happen around CPD is that training is focused around requirements such as health and safety and first aid rather than encouraging practitioners to become more creative in their practice. But it is difficult to generalise across all areas of CPD. It often comes down to the quality of the leader in the setting, how enthused, committed and aware of the issues they might be. Ultimately it comes down to the skills and enabling of leaders in settings. If leaders are in the right place then they will probably enable staff at different levels to have their own personal development and understanding of creativity, encouraging them to approach it in the right way for young children rather than implementing a prescriptive school-wide ‘creative time’ approach. The majority of settings are strong in this but not across all the settings.
- 4.20 According to some stakeholders, creativity can be misunderstood by practitioners with some good examples of implementation and some bad examples. A bad example would be where there are too many printed outlines which children have to fill in to meet the adult’s expectations as opposed to more free-form creativity. There might be some restrictive notions of creativity either through drawing and colouring which has to begin and end at a certain time and expectations of children making figurative drawing rather than expressing themselves freely. To have a broadly based understanding of creativity might require a higher level of skill and understanding which the graduate training can provide.
- 4.21 For example some settings might have a too rigorous approach or be overly formal with a focus on writing skills rather than encouraging the child to pick up a pencil. Engagement with parents is also important particularly for example in terms of encouraging messy play and also encouraging parents to see creativity in the right way. Sometimes the toy equipment can also be restrictive and potentially stifle creativity within young children.
- 4.22 Examples of good practice in supporting creativity in early years include, for example, approaches that follow the Reggio Emilia method that is popular in Italy.

“The Reggio Emilia approach to education is committed to the creation of a learning environment that will enhance and facilitate children's construction of his or her own powers of thinking through the combination of all the expressive, communicative and cognitive languages”<sup>10</sup>

- 4.23 These approaches focus on observing and exploring the processes of creativity that the children undergo, as well as the creation that the child produces. The role of the teacher is as a learner and observer – interacting with the children in their own terms, through their own language, creativity and play, rather than a more directive approach that traditional teaching methods have used.
- 4.24 The benefits methods are that the children are able to explore their own concepts and understanding of the world and they are able to develop the skills to share their learning and explore their thoughts, feelings and experiences with others. One of the stakeholders we spoke to described these approaches as encouraging within early years practitioners more of a “*that’s interesting*”, rather than an “*aw bless*” response and an “*let’s explore further*” replacing a “*let’s clean up this mess*” attitude.
- 4.25 Some good practice in this area is being spear-headed by, for example, Early Arts, and the project 5x5x5.

### **Early Arts**

Early Arts is a professional development network for those working in the arts, cultural and early years sectors. The network provides a range of high quality resources and services to support the training needs of professionals working creatively with young children and families.

Early Arts’ Pathfinder programme has been designed in response to demand across the country for professional development services identified through Early Arts national research programme. This model, with social enterprise at its heart, brings key strategic players together in recognition that much more integrated and effective practice can be achieved together than in isolation or competition. The national structure will engage partners in building a co-operative, skills and resource-sharing infrastructure to simultaneously sustain the future of the network and strengthen their own organisations. We hope this will lead to longer term, purposeful relationships between the arts and early years sectors, and ultimately meet individual children’s needs more effectively.

Early Arts are the only national organization which supports professionals working creatively with young children and families, they provide CPD for early years professionals, local authority advisory teachers as well as art practitioners. They also run a membership network and are in the process of starting a national agencies network which seeks to produce a framework of supporting each other through joint information and joint events and perhaps mapping out the territory or particular issues. The aim is for the national agencies network is to look at the broader strategic issues such as a framework for training, quality and the training of artists etc.

<sup>10</sup> <http://www.reggioemiliaapproach.net/>

### 5 x 5 x 5

5x5x5=creativity is an independent, arts-based action research organisation. It involves groups of artists, educators and cultural centres working in partnership to support young children in their exploration and expression of ideas - and in doing so helps them develop valuable creative skills for life.

5x5x5 is inspired by the Reggio Emilia educational approach in Northern Italy that respects children as strong, capable protagonists in their own learning. It recognises children's innate inquisitiveness, and affords them the space, time and individual adult attention to explore and learn from the world around them.

This child-informed approach is distinguished by a commitment to the role of documentation and research in learning and teaching - and by the participating adults' role as companions, not leaders, of the children.

The original impetus for 5x5x5=creativity was a concern that young children in early years settings (aged 3-5) in England should have opportunities for all-round learning and development as a priority.

Initiated in Bath and North East Somerset in 2000, 5x5x5 originally involved five educational settings, five artists and five cultural centres. Now established as an independent charity, 100 research settings have been involved to date, across 6 Local Authorities: Bath and North East Somerset, Bristol, North Somerset, Oxfordshire, Somerset and Wiltshire.

### **Connections to Find Your Talent**

4.26 In addition to this current research, SQW was also responsible for evaluating Find Your Talent. As part of this evaluation, we undertook a review of 131 expressions of interests for Find Your Talent funding that had been submitted but, for one reason or another, were not successful. This review revealed a number of projects with links to early years' practitioner CPD in supporting creativity and cultural activity. They include the following:

- **Creativity Matters** – a local pilot involving four Children's Centres in Ealing partnered with the Engine room at Wimbledon College of Art to determine the impact of embedding creative professionals in early years education
- **Sightlines Initiative** – the UK reference agency for Reggio Children,<sup>11</sup> which aims to transform the development of creative and reflective early years pedagogy through professional networking between artists and educators and CPD courses and events (see case study).

4.27 More broadly, the ten Find Your Talent pathfinders were exploring different approaches to practitioner CPD as part of their commitment to improve the quality of the cultural offer in their area. Although most of these practitioners work with older children, there are also lessons emerging from this work (and captured in SQW's evaluation) which could be applied to the early years workforce. For example, Tower Hamlets recognised the importance of

<sup>11</sup> <http://zerosei.comune.re.it/inter/reggiochildren.htm> [Accessed December 2009].

introducing and facilitating a commitment towards CPD of its staff and practitioners to ensure that activities continue to generate benefits for young people and families beyond the life of the programme. Its Early Years Arts and Culture Network enabled early years teachers and practitioners to come together for a shared understanding of challenges facing early years setting and identify best practice. The evaluation also found that CPD activities were intended to build capacity and capability - professional development often involved learning through partnership working amongst providers, including teachers and other cultural practitioners.

### **Connections with Creative Partnerships**

4.28 A similar approach could be adopted with Creative Partnerships. This programme aims to foster innovative, long-term partnerships between schools and creative professionals. Creative Partnerships takes a view of creativity in the widest sense – the ability to ask questions, make connections, innovate, solve problems and reflect critically. Creative practitioners work directly with students, or with teachers to develop the use of creativity and cultural forms in their working practices. There are some examples of Creative Partnerships working in early years settings, including the following:

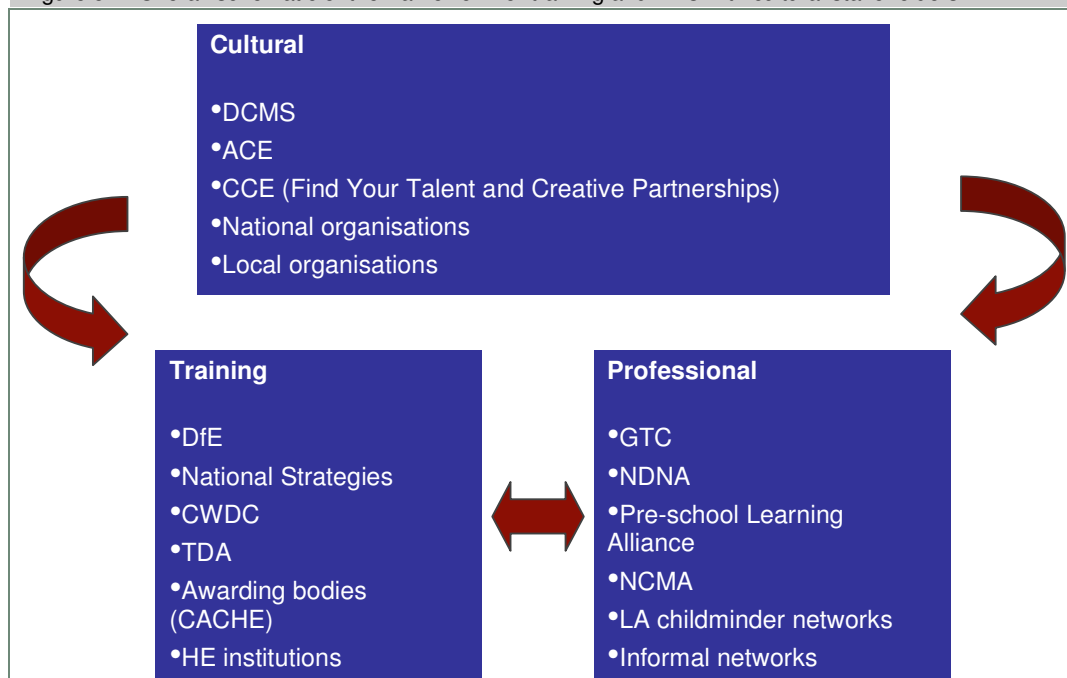
- **Zoom into Literacy** – run in partnership with the National Book Start programme, this initiative in Sheffield used activities in movement, visual arts, writing and book-making based around the theme of “superheroes” to increase the engagement of early years children (particularly boys)
- **Look at them Looking** – an exhibition organised by Creative Partnerships Slough and Slough Borough Council to celebrate creative work taking place in the early years sector
- **Second Skin** – informed by the work of Reggio Emilia to develop environments that stimulate and model creative citizenship in Coventry, this project involved artists working with early years practitioners
- **Creative Thinking, Creative Practice** – an INSET session run in partnership with Hull Local Authority and Sheffield-based arts organisation Eventus for primary and early years teachers, this project aimed to provide teachers with ideas about using music to help develop children’s attention and to improve their motor and cognitive development.

4.29 Elsewhere, there are a range of interesting projects taking place. Some of these are included within **Annex G**.

## 5: Conclusions

- 5.1 Figure 5-1 shows the overall framework for training for early years, showing links with the different types of organisation and agencies that are involved. This reflects the picture that we are seeing emerge at national level with regards training pathways for the early years workforce, the role of professional organisations, training and the cultural sector.

Figure 5-1: Overall schematic of the framework for training and links with cultural stakeholders



Source: SQW

- 5.2 For the cultural sector, the most developed existing links to the strategic bodies are through Find Your Talent and Creative Partnerships. Moreover, the National Strategies guidelines and approaches have been developed with some reference with some of the cultural stakeholders.
- 5.3 There are other links that we have discussed in our case studies, between the cultural sector and training delivery organisations. However these are not as developed as they might be and tend to be arranged on an informal, or local basis. So, in several cases the cultural organisations provide for early years children, but typically not through any formalised links with the sector.
- 5.4 More often their work with early years is of a much less formal nature compared to the work that is undertaken with schools. Partly, this is seen as being due to the limits on some of the scope of cultural forms such as Shakespearian drama or Opera for very young children. More often, though, it appears to be down to less developed links with the training and support infrastructure for early years compared to that of the teaching profession. There may be some opportunity to build linkages between some of the professional bodies working within early years, the training bodies and the cultural organisations and agencies. However, it is unlikely



that further funding to support these opportunities will be forthcoming under the new government regime.

- 5.5 This means that in practice, there is little *formal* overlap between those working in the cultural sector and the deliver of initial training for the early years workforce, or accredited formal training and development.

## EYFS in practice

- 5.6 EYFS is generally regarded as a very good framework for recognising and enabling young children's creative development. However, the implementation of EYFS is across local authorities and within settings is uneven, and support for practitioners supporting children's creative development is regarded as being particularly poor. With the current uncertainty about whether the framework itself and also the institutions which sustain it will survive the current ministerial policy prioritisation process, the EYFS is beginning to look like a good opportunity missed. Moreover, practitioners have struggled to grasp and implement the large number of prescriptive requirements for delivering provision within the framework, causing the creative development strand to be squeezed out of local authority CPD and greater attention given to more operational challenges. The framework is good, but it is driven by statutory duties placed on local authorities to implement.

- 5.7 Both commissioners in Local Authorities and setting leaders have an important role to play in the delivery of EYFS and there are examples of good and bad practice in both cases. However, given the future financial constraints on local authorities it puts even more pressure on their commissioning process. Arising from the discussions at the Round Table meeting, there seemed to be three possible areas of action:

- *Formal initial training* for early years practitioners entering the workforce – working top down through the whole qualifications accreditation and delivery infrastructure (standards setting bodies, professional accreditation bodies, awarding bodies, delivery organisations)
- *Formal CPD* for early years practitioners already in the workforce – largely driven top down by the National Strategies working with local authorities to support practitioners implementing the EYFS framework
- *Informal capacity building* for early years practitioners, parents/carers and families – mainly bottom-up local and community based interventions, involving a wide range of registered and un-registered practitioners and parents/carers.

- 5.8 It is important to ensure that practitioners, and those who manage their work, appreciate the importance of cultural experience in developing children's creative learning and are skilled in creating opportunities for this to happen in their settings. CCE could play a role in ensuring the professional standards, course content, assessment requirements leading to the qualifications practitioners require for entry to the early years labour market include these aspects of professional preparation. This work is important, but the lengthy processes involved in reshaping qualifications and courses ensures that the goal of having better prepared practitioners in place will take some time to achieve.

- 5.9 The top-down initial training and CPD for practitioners involves dissemination of effective training and development through infrastructure institutions (professional accreditation bodies, awarding bodies, the National Strategies, local authorities, etc.). Over recent years there has been a lot of formal CPD activity organised by local authorities focused on the implementation of the EYFS framework. Much of this support is in the form of training events focused embedding the framework, whereas practitioner development which enables young children’s creative development to flourish is probably best done through setting-based or often informal action learning.
- 5.10 There were also concerns raised in the discussion with stakeholders, that students on the early years Foundation degrees and working towards Early Years Professional Status (EYPS) were said to lack capacity for reflective practice. They are learning how to implement the EYFS framework but they do not really understand the underlying concepts in relation to culture and creativity. There is a gap here which may well apply to early years practitioners too – much of the focus of EYFS CPD delivered by local authorities has been on operational and process issues, not the underpinning theories explaining why the framework is so important. There could be more focus on the importance of children’s learning through play.
- 5.11 More widely, it appears that there is a need to enthuse early years trainees and practitioners. The Open University provides lots of open learning online resources which are used by the existing workforce as well as trainees. CCE could play a role in helping to collate and distribute materials and resources for the early years workforce.
- 5.12 Informal capacity building with parents/carers as well as early years practitioners relies on being able to get cultural practitioners and children involved as well. The challenge is to disseminate what goes on in these very local, community-based activities which could be taken up in similar settings in other areas. Potentially there is a role for CCE here to collect and communicate evidence based on exciting examples of what really makes an impact on families and children as well as practitioners. Communicating strong examples of effective practice would serve the important purpose of persuading those Children’s Centre managers who do not yet see the value of this work.
- 5.13 The Creative Partnerships model of close working between creative practitioners and schools is unlikely to be replicated across the early years sector, which largely comprises micro-organisations, independent childminders, and CVS organisations. But there is a need to develop, communicate and transfer successful grass-roots experience. This plays into the strengthening political drive for greater localism and empowerment within neighbourhoods, communities and families that could perhaps support local, self-organising groups to take on this agenda.

## Formality of provision

- 5.14 There are potentially many more individuals being counted as they provide charitable and voluntary help and are not registered who are ‘under the radar’. There are also carers, parents and grandparents who play a significant role in childcare and early years work. While this is encouraging in terms of demand and willingness to participate, it might seem to the government to be both too large to tackle and too difficult to justify in terms of a “value for

money” investment. Any proposed approach should look from the out-set at providing a wider scale of benefit, rather than starting pilots that achieve results locally, but are then difficult or impossible to mainstream.

- 5.15 The challenge is to engage with parents and non-practitioner carers to develop children’s creative learning and cultural form experience. Capacity building rather than CPD is important and it is more likely to be on a very informal, localised and community level. Organising local community provision and using local provision for building capacity of parents and practitioners could be one way of coordinating the effort.
- 5.16 So there are at least two levels of engagement:
- formal provision – top-down initiatives around the implementation of the Early Years Foundation Stage (EYFS), working through initial training (standards setting bodies, awarding bodies, accrediting bodies, delivery bodies, settings), and CPD (professional associations, regulatory requirements, local authorities, settings), across practitioners in different settings with different formal employment entry and progression requirements and opportunities (teachers, childminders, and PVI childcare practitioners)
  - informal – bottom-up, locally organised and funded, community based, child-centred (rather than cultural form-centred) venues, targeting disengaged families, potentially linking with wider, area-based community and neighbourhood renewal strategies, local health and child well-being campaigns, parenting support, etc., and involving parents/carers and their children as well as practitioners.

## Parental involvement

- 5.17 Another issue that was noted through the evaluation of Find Your Talent was that there was a huge differential between what art practitioners provided and what the parents wanted. Parents need to be involved and participate in what is being delivered by art practitioners and settings. The best way to engage with them is through ‘low risk invitations’.
- 5.18 Moreover, a finding that emerged from the Find Your Talent survey was that rather than a lack of cultural activities, there was a lack of signposting to them. An issue with many parents is that they receive information that they trust (i.e. from schools) but that they also receive information that they don’t trust. For reaching the 0-5 year olds other community venues such as children’s centres and doctors surgeries could be used.
- 5.19 In a lot of cases, the information that is sent out probably has the correct information but that it is presented incorrectly or in the wrong format which can be off putting to parents. Pre-conceived ideas about what some participation would entail is enough to put these people off, and improving information alone is not enough for them to overcome such attitudinal barriers.
- 5.20 Rather than encourage parents to take their children to experience culture elsewhere it is better to bring arts and culture practitioners into community settings where parents/carers will be more comfortable and able to engage on their own terms.

- 5.21 These are all areas that CCE might consider when looking at its approaches to supporting the informal early years provision.

## Overall opportunities for development

- 5.22 The opportunities for addressing the identified gaps are *severely limited* due to likely budgetary cuts in this area. We would not expect any major programme for enhanced training and development to be proposed by the Coalition Government. The best that the sector can realistically hope for, is that EYFS (or something similar) is retained and that through better networking and linkages, the cultural sector works more closely with trainers in early years to help deliver innovative approaches for early years.
- 5.23 The guidance within EYFS is well specified – there may be opportunities for CCE and its partners to develop more resources to enable those in the early years workforce to deliver the creative and cultural elements of EYFS. For any such resources to be adopted more widely, then they would probably need to be distributed in association with existing networks and professional bodies (e.g. NDNA, NCMA etc). Suggested approaches will need to be cost-effective as agencies through from central government through to the local authorities are unlikely to support a substantial new investment in this area which is unlikely to be regarded as core.

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## **Annex A: Organisations consulted (at 17 May 2010)**

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- Brighton & Hove Museums
- CWDC
- Early Arts
- Future Creative
- Leeds Council
- Leeds Find Your Talent
- National Gallery
- National Media Museum
- National Strategies
- NCMA
- Open University
- Pre-school Learning Alliance
- PRESMA
- Royal Shakespeare Company
- Sightlines

## Annex B: Sample topic guides

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B.1 Topic guides were adjusted for different stakeholder types. Here are two examples:

### Cultural organisations

**Please give a brief description of your main work to date with children and young people**

- What type of activities are undertaken?
- How are these activities organised?
- What level of engagement do you have with teachers and schools?
- What about other providers?
- Do you tend to deliver activities directly to groups of children and young people, or work with schools and other providers?
- What are the main age groups/key stages?
- Do you provide CPD for teachers/providers?

### Early years

- Do you have any involvement with early years?
- If yes, give details
- If no, do you ever get approached to provide activities/support for early years?
  - From umbrella organisations representing early years childcare providers
  - From individual nurseries, play-groups or child-minders
  - From local authorities
  - From Creative Partnerships Area Delivery Organisations
- Are you aware of the Government plans for early years e.g. Foundation Stage?
  - Yes, and have plans to work with this
  - Yes, but don't think it's relevant
  - No, not aware
- The Government wants to increase exposure to cultural experiences and creative learning opportunities amongst early years
  - Would you be interested in working with early years providers to help their understanding of cultural form?

- Would you be interested in working with early years providers to help their creative learning approaches?
- Would you be interested in delivering activities for early years in this area?
- Would you be interested in providing CPD for early years providers to help them develop skills in supporting engagement in cultural experiences?
- Would you be interested in providing CPD for early years providers to help them develop skills in supporting creative learning amongst children in their care?
- What resources would you need to enable you to work with early years providers?
- How appropriate are current approaches that you have used and to what extent do you think these would need to be adapted?
- What kinds of approaches do you think early years providers can use to:
  - Promote cultural experience and engagement with a range of cultural forms
  - Develop creative learning approaches.
- Are you aware of any good practice or interesting examples either within your own organisation, or elsewhere that we should follow up?
- Are you aware of any sources of data where EY providers might find out about opportunities to extend their skills in relation to cultural form and/or creative learning?
- Do you record or map any of the provision in cultural form and creative learning that you come across? (perhaps through a more generic register of training and CPD provision).

## Local authorities

### **Awareness of Cultural Form**

- What is your understanding of cultural form and its relevance to early years?
- Does the authority see cultural form as an important element of EY (e.g. in the implementation of National Strategies) and if so, how does it/plan to help raise awareness locally?
- To what extent are you aware of cultural form or experience embedded in the EY curriculum currently?



- Is awareness of cultural form uniform across the different types of EY settings or are there particular types/groups of providers who engage to a greater or lesser extent than others?

### **Awareness of Creative Learning**

- What is your understanding of wider creative learning (as set out in the Creative Partnerships National Evaluation Framework) and its relevance to early years?
- How important does the authority regard wider creative learning to be within the EY setting?
- Is this embedded in the EY curriculum?
- Again, is this uniform across the different types of EY settings or are there particular types or groups of providers who engage to a greater or lesser extent than others?

### **Current support**

- Currently, what kinds of support/CPD are provided to early years practitioners to enable children to engage with different cultural forms?
  - To what extent do you find that initial training courses prepare practitioners for engaging children with cultural forms?
  - How about for creative learning?
  - What provision is there for CPD in these areas?
- What form of support is provided? For example
  - are practitioners supported to enable children's engagement in cultural opportunities
  - are practitioners supported in helping children to make, create and work in a variety of forms
  - are they supported in how they use creative learning approaches in their work
- Who are the main providers for this support/CPD? Does the local authority (organisation) support specific courses, provide referrals to other providers or encourage take-up? Do you get many enquiries for this type of support from practitioners?
- Are you aware of work that any of the large cultural organisations are doing in this area?
- What is the main route for access to this support and what role does the local authority (organisation) play?
- What do you think are the main drivers for accessing training/CPD in this area?

- Are there any barriers to accessing the current support? i.e. too expensive, not enough geographical coverage, lack of time to commit to CPD.

### **Future support**

- Is there a need to provide more training support/CPD? If so, what kind?
- In which areas do you think practitioners need more training? Is this specific to settings or is this true of the early years sector as a whole? Is this specific to settings, particular types of practice or is this true of the early years sector as a whole?
- What do you feel is the best way to deliver support/CPD? E.g. evening classes?
- If new, additional support was to be introduced, which settings do you feel would be best to trial this new support?

### **Round up**

- To what extent do you think that EY providers are equipped and skilled to support EY children to engage in the appreciation of and participation in different cultural forms?
- To what extent do you think that EY providers are equipped and skilled to undertake creative learning in the EY?
- Are there any particular areas that you think require more development or emphasis in terms of training provision?
- Do you record or map any of the provision in cultural form and creative learning that you come across? (perhaps through a more generic register of training and CPD provision)
- Are there any further steps that you feel you would like to see in terms of helping to promote both engagement with cultural forms and uptake of creative learning in EY settings?
  - Cultural form
  - Creative learning
- Do you record or map any of the provision in cultural form and creative learning that you come across? (perhaps through a more generic register of training and CPD provision).

## Annex C: Generic childcare qualifications framework

Table 1: Generic childcare qualifications framework

Level	Qualification	Course providers	Duration of study	Type of study
Level 7	<b>National Professional Qualification in Integrated Centre Leadership (NPQICL)</b>	It is being delivered through regional providers  It is anticipated that applicants will hold a UK honours degree (2:2 or above).	One year	It builds on participants' experiences.
	<b>Master Degrees</b>	Universities	Two years, 9 months on a part-time basis	
Level 6	<b>Early Years Professional Status (EYPS)</b> You need to hold a full degree or recognised equivalent. There are four pathways to becoming an EYP: Short extended Professional Development Long extended Professional Development Full training pathway Validation			
	<b>Honours Degrees</b> e.g. BA (Hons) in Early Childhood Studies	Universities and Colleges You need at least two A-Levels or equivalent	Three years full time	There may be some work placed visits in some units.
Level 5	<b>Foundation Degrees</b>	Universities in partnership with HE colleges and FE colleges  There are no set entry requirements and work experience may be more important.	Full time – two years Part time – three to four years	Classroom based, distance or work based learning.
	<b>Higher National Diplomas</b>	Universities and Colleges Either:	Full time – two years	Taught sessions, workplace practice, seminars, research and self-directed study. Including an early years work

Level	Qualification	Course providers	Duration of study	Type of study
		2 A-Level passes, BTEC National Diploma, GNVQ Advanced, CACHE Diploma, NVQ Level 3, or access to HE at level 3.		placement.
Level 4	<b>NVQ Level 4 in Children's care, learning and development (CCLD)</b> Awarded by CACHE, Edexcel, EDI and City & Guilds.	FE colleges and training providers Learners must be at least 18 and have significant experience in early years settings or hold a relevant Level 3 qualification.	It depends on the learner's ability to gather and log the required evidence	An assessor visits the candidates in their workplace to assess their competence, knowledge and understanding.
	<b>NVQ Level 4 in Playwork</b> Awarded by Edexcel	FE and adult education colleges It is for those who are managing playwork provision	No prescribed duration	Work-based.
	<b>NVQ Level 4 Certificate in Early Years practice</b> Awarded by the Open University	Distance learning Students should be working directly young children	Usually two years part time	Work-based and distance learning
	<b>CACHE Level 4 Certificate in Managing Quality Standards in Children's Services</b> Awarded by CACHE	FE colleges and training providers An appropriate Level 3 qualification and working with young children	60 guided learning hours	One internally and one externally assessed assignment.
Level 3	<b>CAHCE Level 3 award/certificate/diploma in support work in schools</b>	FE colleges and training providers		Work based
	<b>CACHE Level 3 Award/Certificate/Diploma in child care and education</b>	Fe colleges, sixth-form colleges and training providers	120 guided learning hours for the Award/360 for the Certificate/870 for the Diploma.	Practical placements, written assignments/tests
	<b>CACHE level 3 diploma in Home-based childcare</b> Jointly developed with the NCMA	FE Colleges and training providers	132 hours	
	<b>CACHE Level 3 certificate of professional development in work with children and young people</b>	FE Colleges and training providers	210 hours to complete	

Level	Qualification	Course providers	Duration of study	Type of study
	<b>CACHE level 3 diploma in pre-school practice</b> Developed in association with Pre-School Learning Alliance	FE colleges and distance learning through National Extension College	600 hours including 360 placement hours	It is recommended they work for 150 hours whilst studying.
	<b>CACHE Level 3 diploma in Early Years care and education (Welsh Medium)</b>	FE colleges and training providers	210 guided learning hours	One externally marked assignment and three internally marked assignments.
	<b>CAHCE Level 3 Diploma in playgroup practice in Wales</b> A joint initiative with the Wales Pre-School Playgroups Association (Wales PPA)	FE colleges and training providers	300 hours: 180 teaching and 180 placement	The courses three units consist of 60 hours guided study and 60 hours in a placement.
	<b>CACHE Level 3 Award/Certificate/Diploma in Playwork</b>	FE colleges and training providers	180 hours guided learning and 60 hours in a placement	Tutorial and home-based study
	<b>CACHE Level 3 Award in Early Years and childcare for playworkers</b>	FE colleges and training providers	60 hours of guided learning	One externally assessed assignment and one internally assessed assignment.
	<b>CACHE Level 3 Award in playwork for Early Years and childcare workers</b>	FE colleges and training providers	60 hours of guided learning	One externally assessed assignment and one internally assessed assignment.
	<b>CACHE Level 3 Certificate in EYFS practice</b>	FE colleges and training providers	120 hours of guided learning	Assessment via observation, walk and talk, and a reflective task
	<b>City &amp; Guilds Level 3 Certificate in work with children</b>	FE colleges and training providers Aimed at people aged 25 and over	Completion period is flexible	It is not a taught programme
	<b>City &amp; Guilds Level 3 Certificate/Diploma in playwork</b>	FE colleges, employers and some trusts	210 hours for Certificate/360 hours for the Diploma	Topics are assessed by observation in the workplace
	<b>City &amp; Guilds Level 3 Award/Certificate/Diploma in support work in schools</b>	FE colleges, employers and some trusts	Learning structure is flexible	Topics are assessed by observation in the workplace
	<b>Edexcel Level 3 National Certificate in Early Years</b>	FE colleges	720 guided learning hours, 800 hours of professional	Work based and written assignments

Level	Qualification	Course providers	Duration of study	Type of study
			placement	
	<b>Edexcel Level 3 BTEC National Diploma in Early Years</b>	FE and technical colleges	1,080 guided learning hours, 800 hours placement	Projects and assignments based on realistic workplace situations, activities and demands
	<b>Edexcel Level 3 BTEC National Award in Early Years</b>	FE and technical colleges	360 guided learning hours	Written assignments
	<b>Edexcel Level 3 BTEC Certificate/Diploma in Children's Care, Learning and Development</b>	FE and technical colleges	720 guided learning hours for Certificate/1,080 guided learning hours for Diploma	Work-based and written assignments
	<b>NVQ Level 3 in Children's care, learning and development</b>	FE colleges and assessment centres	No set number of hours	Assessor will visit participants in their workplace
	<b>NVQ Level 3 in playwork</b>	Colleges and assessment centres nationwide	It varies depending on the centre	Work-based
Level 2	<b>CACHE Level 2 Award/Certificate/Diploma in playwork</b>	FE colleges and training providers		Guided learning, practical work and personal study.
	<b>CACHE Level 2 Award/Certificate/Diploma in childcare and education</b>	FE colleges, technical colleges and schools.	120 guided learning hours for the Award, 300 for the Certificate and 420 for the Diploma, plus a further 390 recommended hours working in practical placements.	Multiple-choice question papers, written assignments, portfolio of evidence and practical work.
	<b>CACHE Level 2 Certificate in pre-school practice</b>	Colleges, adult and community education centres, throughout Pre-School Learning Alliance settings and in a wide variety of community-based settings.	180 recommended guided learning hours.	Four units of study with at least 150 hours in an early years setting.
	<b>CACHE Level 2 Certificate in children's care, learning and development</b>	FE colleges and training providers	Can be taken as a full- or part-time course with 210 recommended learning hours.	A multiple-choice question paper and three internally assessed units.

Level	Qualification	Course providers	Duration of study	Type of study
	<b>CACHE Level 2 Certificate in Early Years care and education (Welsh Medium)</b>	FE colleges and training providers	180 guided learning hours. Part time.	Four units must be successfully completed.
	<b>City &amp; Guilds Level 2 Certificates and Diploma in playwork</b>	FE colleges, employers and some trusts	90 hours for the Certificate, 180 hours for the Diploma	Topics are assessed by an assignment
	<b>City &amp; Guilds Level 2 Certificates in contributing to the early years setting</b>	FE colleges, employers and some trusts	None recommended.	Work placements and written assignments
	<b>City &amp; Guilds progression award: Early years care and education levels 2 and 3</b>	FE colleges, employers and trusts.	180 learning hours, plus 120 hours of practical assignments.	Written and work-based assignments
	<b>City &amp; Guilds Level 2 Certificate in children's care, learning and development</b>	FE colleges, employers and some trusts	No recommended duration	Work placements and written assignments
	<b>NCFE Level 2 certificate in developing skills for early years practice</b>	FE colleges, local authority adult education schemes and training providers	120 hours including 40 hours of work placement	Guided learning and work-based assignments.
	<b>EDEXCEL Level 2 BTEC Certificate in Early Years care and education</b>	Schools, FE and technical colleges	180 guided learning hours - no prescribed professional hours	Guided learning and work-based assignments
	<b>NVQ Level 2 in Children's care, learning and development</b>	FE colleges and training providers	There are no set hours as it depends on the learner's ability to gather and log the required evidence	An approved assessor will visit participants in their workplace to assess practical competence, knowledge and understanding.
	<b>NVQ level 2 in playwork</b>	FE colleges and training providers	Half-day sessions will be held and built around the candidate's prior and existing experience	Work- based learning

Source: Nursery World

## Annex D: Summary of childcare qualifications

Occupation	Qualification	Level	Accreditation body	Training provider	Note
Childminder	Pre-registration briefing	N/A	Local authorities	Local authorities/NCMA	Required but informal & non-certificated
Childminder	Introductory training course for childminders	N/A	Local authorities	Local authorities/NCMA	Required but informal & non-certificated
Childminder	Certificate in children's care learning and development	3	CACHE/City&Guilds/BTEC		
Childminder	Diploma in children's care learning and development	3	CACHE/City&Guilds/BTEC		
Childminder	Entry level certificate in child development	N/A	CCR	Local authorities	
Childminder	Introduction to childcare practice (home-based)	3	CACHE/NCMA	FE Colleges/NEC	First module in the Diploma
Childminder	Diploma in home based childcare	3	CACHE/NCMA		
Nursery worker	NVQ Diploma in children's care, learning and development	2	CACHE		
Nursery worker	Diploma in child care and education	2	CACHE	FE Colleges/NEC	
Nursery worker	Certificate in children's care learning and development	2	CACHE/City&Guilds/BTEC	FE Colleges/NEC	



Occupation	Qualification	Level	Accreditation body	Training provider	Note
Nursery worker	Certificate of professional development in work with children and young people	3	CACHE	FE Colleges/NEC	
Nursery worker	NVQ Children's care, learning and development	4	CACHE		
Nursery worker	Certificate in early years practice	6	Open University	Open University	
EYP and managers	ILM level 3 award and certificate in first line management	3	Institute of leadership & management	NDNA	
EYP and managers	ILM level 5 award in management	5	Institute of leadership & management		
Nursery worker	Recruitment, selection and retention (ILM endorsed)	CPD	Institute of leadership & management	NDNA	Aimed at level 3 and above
Nursery worker	Effective staff induction (early years specific and ILM endorsed)	CPD	Institute of leadership & management	NDNA	Aimed at level 3 and above
Nursery worker	Foundation award in workplace mentors (ILM endorsed)	CPD	Institute of leadership & management	NDNA	Those in the workplace responsible for learning and development of others
Nursery worker	Intermediate award in workplace mentors (ILM endorsed)	CPD	Institute of leadership & management	NDNA	Those in the workplace responsible for learning and development of others
Nursery worker	Enriching play and learning 0 - 2 years	CPD	NDNA	NDNA	Aspiring level 3 practitioners
Nursery	Enriching play and learning 3 - 5 years	CPD	NDNA	NDNA	Aspiring level 3 practitioners

Occupation	Qualification	Level	Accreditation body	Training provider	Note
worker					
Nursery worker	Cost versus quality	CPD	NDNA	NDNA	Level 3 practitioners
Nursery worker	Financial for the non-financial	CPD	NDNA	NDNA	Level 3 practitioners
Nursery worker	Providing for nutritional needs in a childcare setting	CPD	NDNA	NDNA	Aspiring level 3 practitioners
Nursery worker	Self evaluation workshop	CPD	NDNA	NDNA	Level 2 and 3 practitioners
Nursery worker	Working in partnership with parents	CPD	NDNA	NDNA	Level 2 and 3 practitioners
Nursery worker	Managing change	CPD	NDNA	NDNA	Level 3 practitioners
Nursery worker	Observing to inform practice	CPD	NDNA	NDNA	Level 2 and 3 practitioners
Nursery worker	An introduction to integrated working	CPD	NDNA	Virtual College	
Nursery worker	Childhood obesity and the HENRY approach	CPD	NDNA	Virtual College	
Nursery worker	Awareness of child abuse and neglect	CPD	NDNA	Virtual College	
Nursery	Food safety and hygiene	CPD	NDNA	Virtual College	

Occupation	Qualification	Level	Accreditation body	Training provider	Note
worker					
Nanny	Childcare and education	3	CACHE		
Nanny	NVQ Children's care, learning and development	3	CACHE		
EYP	Early Years Practitioner Status	6	CWDC	HE institutions; FE Colleges; Others	Must be graduate
EY Teacher	Degree in early years teaching (B.Ed/PGCE)	6	HE institutions	HE institutions	
EY Teacher	Degree in early years childhood studies (B.Ed/PGCE)	6	HE institutions	HE institutions	
EY Teacher	Degree in education studies or psychology with focus on young children (B.Ed/PGCE)	6	HE institutions	HE institutions	
Managers	National Professional Qualification in Integrated Centre Leadership (NPQICL)	6	National college for leadership in schools and children's practice		For those who are already in leadership positions in their nursery schools
Any	Foundation degree in early years	5	Open University, other HE and FE providers	Open University, other HE and FE providers	Moderated by CWDC and industry stakeholders

Occupation	Qualification	Level	Accreditation body	Training provider	Other
Childminder	Pre-registration briefing	N/A	Local authorities	Local authorities/NCMA	Required but informal & non-certificated
Childminder	Introductory training course for childminders		Local authorities	Local authorities/NCMA	Required but informal & non-certificated
Childminder	Certificate in children's care learning and development		CACHE/City&Guilds/BTEC		
Childminder	Diploma in children's care learning and development	3	CACHE/City&Guilds/BTEC		
Childminder	Entry level certificate in child development		CCR	Local authorities	
Childminder	EYFS practice		City & Guilds	FE Colleges/NEC	
Childminder	Introduction to childcare practice (home-based)	3	CACHE/NCMA	FE Colleges/NEC	First module in the Diploma
Childminder	Diploma in home based childcare	3	CACHE/NCMA		
Nursery worker	NVQ Diploma in children's care, learning and development	2	CACHE		
Nursery worker	Diploma in child care and education	2	CACHE	FE Colleges/NEC	
Nursery worker	Certificate in children's care learning and development	2	CACHE/City&Guilds/BTEC	FE Colleges/NEC	
Nursery worker	Certificate of professional development in work with children and young people	3	CACHE	FE Colleges/NEC	

Occupation	Qualification	Level	Accreditation body	Training provider	Other
Nursery worker	NVQ Children's care, learning and development	4	CACHE		
Nursery worker	Certificate in early years practice	6	Open University	Open University	
Nanny	Childcare and education	3	CACHE		
Nanny	NVQ Children's care, learning and development	3	CACHE		
EYP	Early Years Practitioner Status	6	CWDC	HE institutions; FE Colleges; Others	Must be graduate
EY Teacher	Degree in early years teaching (B.Ed/PGCE)	6	HE institutions	HE institutions	
EY Teacher	Degree in early years childhood studies (B.Ed/PGCE)	6	HE institutions	HE institutions	
EY Teacher	Degree in education studies or psychology with focus on young children (B.Ed/PGCE)	6	HE institutions	HE institutions	
Managers	National Professional Qualification in Integrated Centre Leadership (NPQICL)		National college for leadership in schools and children's practice		For those who are already in leadership positions in their nursery schools

## Annex E: EYFS Creative development

Table E-1: Areas of learning and development that are appropriate to children at each stage

	Birth-11 months	8-20 months	16-26 months	22-36 months	40-60+ months	30-50 months
<b>Being Creative - Responding to Experiences, Expressing and Communicating Ideas</b>	Use movement and sensory exploration to connect with their immediate environment.	Respond to what they see, hear, smell, touch and feel.	Express themselves through physical action and sound.  Explore by repeating patterns of play.	Seek to make sense of what they see, hear, smell, touch and feel.  Begin to use representation as a form of communication.	Make comparisons and create new connections.  Talk about personal intentions, describing what they were trying to do.  Respond to comments and questions, entering into dialogue about their creations.  Express and communicate their ideas, thoughts and feelings by using a widening range of materials, suitable tools, imaginative and role-play, movement, designing and making, and a variety of songs and musical instruments.  Respond in a variety of ways to what they see, hear, smell, touch and feel.	Capture experiences and responses with music, dance, paint and other materials or words.  Develop preferences for forms of expression.  Explore and experience using a range of senses and movement.  Use language and other forms of communication to share the things they create, or to indicate personal satisfaction or frustration.
<b>Exploring Media and Materials</b>	Discover mark-making by chance, noticing, for instance, that trailing a finger through spilt juice changes it.	Explore and experiment with a range of media using whole body.  Exploring cornflour and paint  In a nursery, a young toddler is deeply involved in	Create and experiment with blocks, colour and marks.	Begin to combine movement, materials, media or marks.	Explore what happens when they mix colours.  Understand that different media can be combined to create new effects.  Choose particular colours to use for a purpose.	Create 3D structures.  Use their bodies to explore texture and space.  Begin to construct, stacking blocks vertically and horizontally, making

	Birth-11 months	8-20 months	16-26 months	22-36 months	40-60+ months	30-50 months
		exploring cornflour, then joins another child and the practitioner in exploring the paint.			Use ideas involving fitting, overlapping, in, out, enclosure, grids and sun-like shapes.  Work creatively on a large or small scale.  Create constructions, collages, painting and drawings.  <b>Explore colour, texture, shape, form and space in two or three dimensions.</b>  Experiment to create different textures.	enclosures and creating spaces.  Begin to be interested in and describe the texture of things.  Explore colour and begin to differentiate between colours.  Differentiate marks and movements on paper.  Understand that they can use lines to enclose a space, and then begin to use these shapes to represent objects.
<b>Creating Music and Dance</b>	Respond to a range of familiar sounds, for example, turning to a sound source such as a voice.	Move their whole bodies to sounds they enjoy, such as music or a regular beat.	Begin to move to music, listen to or join in rhymes or songs.	Creating Music and Dance	Begin to move rhythmically.  Begin to build a repertoire of songs and dances.  Explore the different sounds of instruments.  <b>Recognise and explore how sounds can be changed, sing simple songs from memory, recognise repeated sounds and sound patterns and match movements to music.</b>	Tap out simple repeated rhythms and make some up.  Sing a few familiar songs.  Sing to themselves and make up simple songs.  Explore and learn how sounds can be changed.  Imitate and create movement in response to music.  Enjoy joining in with dancing and ring games.
<b>Developing Imagination and Imaginative Play</b>	Smile with pleasure at recognisable playthings.	Enjoy making noises or movements spontaneously.	Pretend that one object represents another, especially when objects have characteristic	Developing Imagination and Imaginative Play	<b>Use their imagination in art and design, music, dance, imaginative and role-play</b>	Engage in imaginative play and role-play based on own first-hand experiences.  Develop a

	Birth-11 months	8-20 months	16-26 months	22-36 months	40-60+ months	30-50 months
<b>Creating Music and Dance</b>	Respond to a range of familiar sounds, for example, turning to a sound source such as a voice.	Move their whole bodies to sounds they enjoy, such as music or a regular beat.	Begin to move to music, listen to or join in rhymes or songs.	Creating Music and Dance	<p>s in common.</p> <p><b>and stories.</b></p> <p>Play alongside other children who are engaged in the same theme.</p> <p>Play cooperatively as part of a group to act out a narrative.</p> <p>Introduce a storyline or narrative into their play.</p>	<p>repertoire of actions by putting a sequence of movements together.</p> <p>Use available resources to create props to support role-play.</p> <p>Notice what adults do, imitating what is observed and then doing it spontaneously when the adult is not there.</p>
					<p>Begin to move rhythmically.</p> <p>Begin to build a repertoire of songs and dances.</p> <p>Explore the different sounds of instruments.</p> <p><b>Recognise and explore how sounds can be changed, sing simple songs from memory, recognise repeated sounds and sound patterns and match movements to music.</b></p>	<p>Tap out simple repeated rhythms and make some up.</p> <p>Sing a few familiar songs.</p> <p>Sing to themselves and make up simple songs.</p> <p>Explore and learn how sounds can be changed.</p> <p>Imitate and create movement in response to music.</p> <p>Enjoy joining in with dancing and ring games.</p>

Source: National Strategies



## **Annex F: EYPS training providers**

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- Anglia Ruskin University
- Bath Spa University
- Best Practice Network
- Bradford College
- CETAD, Lancaster University
- Christ Church Canterbury University with the University of Chichester
- Edge Hill University
- EM Direct (Education Management Direct Ltd)
- Kingston University
- North West Early Years Transformation Group
- London Metropolitan University
- Manchester Metropolitan University
- Middlesex University
- National Day Nurseries Association with the Open University
- Northumbria University
- Oxford Brookes University
- Sheffield Hallam University
- SWIfT (South West Initiative for Training)
- Tribal Group plc
- University of Brighton
- University College Birmingham
- University of Derby
- University of East Anglia with University Campus Suffolk
- University of Gloucestershire
- University of Greenwich
- University of Huddersfield

- University of Hull
- University of Northampton
- University of Portsmouth
- University of Reading
- University of Sunderland
- University of Teesside
- University of the West of England, Bristol
- University of Winchester
- University of Worcester

## Annex G: Interesting examples of professional development in cultural form and creative development

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Regions	Activities within Creative Partnerships and Find Your Talent
Bolton	<p>The Using Cultural Organisations to Raise Levels of Attainment (UCORLA) projects based on the themes of "Celebrating our Differences" (Alexandra Nursery) and "Traditional Tales and Fairy Tales" (Haslam Park C.P. School) aimed to provide foundation stage children with access to both cultural and creative opportunities, with the support of a range of cultural partners, that linked to their topic work across all areas of learning from the Early Years Foundation Stage framework (EYFS).</p> <p>As part of the projects, Artists in Schools delivered two half day workshops in both schools. The first workshop provided the children with the opportunity to explore how to make marks on clay using a wide variety of tools and household objects and the second workshop provided the children with the opportunity to continue to make marks on clay by adding colour to their tiles. These workshops linked closely to the Personal, Social and Emotional Development (PSED), Physical Development (PD) and Creative Development (CD) areas of the EYFS framework.</p>
Customs House	<p>Aiming to develop interest in creative activities for babies, young children and their parents/cares, Find Your Talent and Infinite Arts delivered a program of creative work across North and South Tyneside Childrens Centres.</p> <p>Working with baby clubs, toddlers, stay and play groups, child minders and parents the project offered the opportunity for practitioners to learn the best ways to work with very young children and also find ways of involving the adults even though they have their hands full.</p>
North Somerset	<p>Professional development work with Royal Shakespeare Company on an Early Years strategy in April</p>
Leicester	<p>Small Bodies Big Voices, funded by Find Your Talent, was a partnership between The Y, freelance dance artists and twelve Early Years settings across Leicester City and Leicestershire.</p> <p>The sessions took place from April – July 2009. 125 children, 33 parents and 49 Early Years Practitioners took part in the project.</p>
Liverpool	<p>They are running some CPD sessions for early years practitioners in the coming month. The dates are the 24<sup>th</sup> February (around the Transition from early years to primary), 4<sup>th</sup> March (around Creative Communication – developing the speaking and listening skills of very young children through creative means), and one on the 26<sup>th</sup> March which is looking at the Reggio Emilia approach – this one is very much for cultural partners rather than early years practitioners.</p>
Telford	<p>They are running a major professional development event on early years as part of their work.</p> <p>Early years work in partnership with Birmingham REP is ongoing. A dedicated worker is running six week sessions in a range of settings, aimed at developing workers through working alongside her on activities with children and families. In addition there is an early years theatre production in Telford week beginning 15<sup>th</sup> March. On Thursday 18<sup>th</sup> there will be a CPD session linked to the performance, funded by Early Arts and run by the REP's dedicated worker.</p> <p>There is also a Building Boys project starting after half term, running for six weeks on Thursday mornings, aimed at developing boys' concentration span and resilience. Targeted boys from one nursery and two reception classes will go together to GKN Sankey, a large industrial company in Telford, to work with an artist on a construction project. This is jointly funded by Find Your Talent, T&amp;W's Learning Transformation team and GKN Sankey.</p>
Tower Hamlets	<p>Borough wide Creative Arts network bringing together three distinct groups:</p> <ul style="list-style-type: none"><li>• Early Years Teachers/ Practitioners;</li><li>• Individual Artists (working in Tower Hamlets &amp; representative of local community);</li><li>• Key Arts &amp; Cultural Organisations (covering a range of art forms)</li></ul> <p>The aim of this network would be to bring together a range of professionals working in this area giving them the opportunity to:</p> <ul style="list-style-type: none"><li>• Learn about best practice both within the borough and outside;</li><li>• Develop a full understanding of the potential of the new early years framework;</li></ul>

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- Develop a shared understanding of some of the key common challenges facing Early Years settings (both Children's Centres and Nurseries).
- Develop a series of exemplar programmes and projects in a range of settings which test creative solutions to key lines of inquiry.

Leeds They have applied to become an Early Years Pathfinder and have committed to producing a series of four Professional Development days over the course of a twelve month period.

In support of these Professional Development days, they have established a development group of officers which brings together the Council's Early Years service, Education Leeds's Artforms team, and staff from the Libraries, Museums and Arts sections of the City Council. This group is looking at what kind of content we need for the PD days based on workforce need. They have an additional consultation group of artists working in the early years who meet occasionally and inform the officer group. The aim of these groups is to develop broader ownership among officers for development of work in this area so that we can identify ongoing responsibilities beyond Find Your Talent.

They are also developing a new piece of work with Jabadao, a national organisation with Leeds connections who specialise in arts work with the early years. They are asking them to scope out longer term workforce development needs and to look at what areas of national research or development we can connect our local work with. They are still working on the detail of this role, but the intention is that it will inform the future development days and bring in additional expertise.

Since beginning the early arts pathfinder work, they have been contacted by a number of practitioners that we weren't previously aware of, so we have been encouraging them to register on Breeze Culture Network, our online directory of practitioners, so that they are in the loop for picking up any new work that emerges and for getting information about the development days.

North Tyneside  
Children's Centre

FYT co-ordinated a programme of activities aimed at parents and young children within two Children's Centres In North Tyneside – Killingworth and North West Communities. These are areas of multiple deprivation, with high unemployment, poor transport links and little cultural activity available. The centres find it hard to get parents enthused about new initiatives and involved in activities generally. Although some creative activities do take place, they are not run by professionals.

The project involved two visual artists working with a number of existing groups that meet in the centres. Over six weeks the artists worked with parents and children (aged 0 – 3) to create kites and banners. The banners are used as a display outside NW Communities Centre, and Killingworth Children's Centre created permanent window displays to brighten the space. The activities were intended to show parents easy and low cost craft activities that can be done with children at home.

In April 2009, parents and children from the two centres were taken by mini bus to the beach at Blythe to fly their kites and see the banners displayed.

The projects cost £5000, fully funded by FYT. There was no cost to participants or the Centres, although they provided in kind support and refreshments. Although the Children's Centres have activities budgets, they would only be able to afford a oneoff activity rather than a longer-term project like this one without the support of FYT funding.

FYT staff did all set up and liaison, but the projects were carried out by two artists from Infinite Arts based in Sunderland. One of the artists has been closely involved in FYT in the area from the beginning so staff were confident that her style and approach would be suitable.

Partnership for Bring Your Brood (Southampton Music Services)

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Urban South Hampshire (PUSH)	<p>Southampton Music Service has received extremely favourable feedback from participants who benefited from the Bring Your Brood taster sessions delivered with Find Your Talent-PUSH in 08/09. The parents and carers are keen to support their children's language development through music as well as developing their own level of confidence through singing. The next phase of the programme - part of the Strategic Music Services Programme with Find Your Talent-PUSH in 09/10 - offers a regular weekly session for young mums, dads and carers at the Hardmoor and Weston Early Years Centres in Southampton.</p> <p>Aims of the Programme</p> <ul style="list-style-type: none"><li>nurture children's talents and musical engagement at an early age through high quality and specialist Early Years music provision</li><li>raise self-esteem for all participants</li><li>provide a supportive and friendly environment to deliver a musically interactive learning programme</li><li>Strengthen communication between parent/carer and child</li><li>develop children's social, musical and linguistic skills</li><li>provide a structured and creative approach for development of motor skills</li></ul> <p>The one hour sessions are delivered weekly at each of the settings over 33 weeks. Young mums, dads and carers will be actively encouraged to lead some of the activities – thus each session will offer training opportunities for adults attending with their children.</p> <p>The Lordshill Oasis Pre - Friday 10 – 10.30 am.</p> <p>Hardmoor - Tuesday from 2.30 – 3.00 p.m.</p> <p>Buffer Bears is on Fridays 9:15-9:45am, (Warren Crescent, Southampton, SO16 6AY)</p> <p>All sessions are running weekly, during term time until end of March 2010.</p>
PUSH	<p>Exploring African percussion in the EYFS(Hampshire Music Service) - part of the Strategic Music Services Programme with Find Your Talent-PUSH in 09/10</p> <p>Key objectives:</p> <ul style="list-style-type: none"><li>To introduce children in the EYFS to aspects of African culture through practical music workshops</li><li>To train EYFS practitioners in the playing of the djembes to enable sustainability of the project</li><li>To provide opportunities for family learning</li></ul> <p>Four Children's Centres from across the Find Your Talent-PUSH region will benefit from five half days of practical workshops, for children to explore and celebrate the traditions of West African music. Embracing two of the central umbrella themes, the project will help expand the children's cultural experiences and will include both high quality input from experienced tutors in the playing of traditional African djembes, and opportunities for child initiated learning through play. Each set of workshops with the children and practitioners will culminate in a workshop open to members of the children's family – giving the opportunity to lean and have fun together.</p> <p>Staff training: Jan 15th am</p> <p>Little Coppice Children's Centre, and satellite settings:</p> <ul style="list-style-type: none"><li>Friday 5th Feb am</li><li>Friday 12th Feb am</li><li>Friday March 19th am</li><li>Friday 26th March am</li></ul>
PUSH	<p>Sounds like a Story (SoCo Music Project)</p> <p>A half hour story time with a difference! Engaging and inventive stories will be told to a group of under fives that will include soundtracks and sound effects to bring the stories alive. After the story the children will be encouraged to get interactive and experiment with the sound effects used by triggering them themselves.</p> <p>The aims of the project are to provide an engaging and exciting cultural experience combining traditional storytelling with technology and to give the children involved the opportunity to interact with sound and music to discover how these elements can alter an environment and cause an emotional reaction.</p> <p>We will visit each of the six groups on three occasions with a different story each time. After each session the children will be given a CD of the story for them to listen to at home.</p>

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	Times and dates still to be confirmed - will take place in March.
PUSH	<p>Hampshire County Council Early Education and Childcare Unit</p> <p>This pilot project for creative activities for 2 year olds in Children's Centres across Gosport will be run by HCC Early Education and Childcare unit, offering music and storytelling opportunities for families with young children (S Hants)</p> <p>The EECU plans to run a pilot project in Gosport targetting 2 year old children from families with low income who are likely to have potential to achieve given the right opportunities and may not have access to cultural activities due to social deprivation, disability or access. Working in partnerships with early year's providers, a series of six weekly sessions offering music and storytelling based activities will encourage increased participation from local families.</p>
PUSH	<p>Music Fusion (Portsmouth)</p> <p>On the 26th April Music Fusion will be running a music training session for teenage parents in Portsmouth who are members of the Positive Outcomes for Parenting Teens project.</p> <p>The training session will be delivered in a workshop style exploring musical activities for 0-5 years. Songs and activities such as creating a musical environment, listening and responding to music, using instruments and music making with young children will be explored. The training session will explore ways in which music compliments and contributes to other areas of learning and development and how musical activity links with the four Principles of the Early Years Foundation Stage.</p>

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6.1 These examples are taken from the Early Arts website, they are examples of creativity in the Early Years, but may not be directly relevant to Early Years Practitioners.

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<b>Pathfinder region</b>	<b>Projects</b>
South West	<p><b>5x5=creativity</b>, enquiry and research based creative approaches, largely influenced by Reggio Emilia approaches, in Bath, Bristol and north east Somerset.</p> <p><b>Take Art</b>, developing arts learning programmes in Somerset, particularly focussing on early years through their Take Art: Start Training Programme and their forthcoming Thrive programme.</p> <p>Music and Dance Education (MADE), operating an information sharing network plus annual conference for early years arts providers across the South West, as well as leading on the ArtStart strategy, bringing together regional arts and early years providers towards more holistic delivery.</p> <p><b>DAISI</b>, runs an Art to Start project in early years settings and early years training for the sector.</p> <p><b>DepARTure</b>, committed to early years arts practice and leading training programmes for early years practitioners and artists.</p> <p><b>Folk South West</b>, a regional folk development agency for Somerset, Dorset and East Devon, working to stimulate enjoyment, participation and creativity in the South West.</p>
South East	<p><b>West Sussex County Council Arts Development network</b>, a growing network of early years settings engaging in creative practices and partnerships, strong track record in CPD events.</p>
London	<p><b>Half Moon Theatre</b>, produces and presents early years theatre, and runs an extensive participatory programme to complement and enrich family learning in the broadest sense. Half Moon Theatre delivers early years CPD for Find Your Talent.</p>
East	<p><b>PRESMA</b>, provides the chance for babies and young children to make music through a range of services to toddler groups, SureStart Children Centres, nurseries and playgroups. Has been exploring networking and training opportunities for its early years musicians.</p> <p><b>Creative Arts East</b>, running rural touring network through communities across the UK, involving many early years and family audiences and managing CPD training for theatre touring providers.</p>
East Midlands	<p><b>soundLINCS</b>, Lincolnshire's Music Development Agency dedicated to music for babies, children and families, fulfilling the EYFS and Every Child Matters strategy, plus runs high quality training professional development for music providers.</p>

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Pathfinder region	Projects
West Midlands	<b><u>Birmingham Repertory Theatre</u></b> , Early Years has become a key part of their learning and participation activity and produced some of their most exciting and original work. The partnership with Birmingham's Family Learning Service has created opportunities to develop new relationships with settings across the city, which they now want to consolidate in a network.
North East	<b><u>BareToed Dance</u></b> , specialising in movement play and dance with early years children and families through training, regular classes, workshops and performances. <b><u>Jack Drum Arts</u></b> , one of County Durham's most successful social enterprises. Jack Drum delivers a wide range of high quality creative arts programmes across the region, frequently winning awards for its innovative work, with a focus on arts and early years.
North West	<b><u>Creative Futures Cumbria</u></b> , works with creative professionals, including artists, scientists, architects, chefs and web designers, promoting the capacity of the creative and cultural sectors to work within education and across the community to put creativity at the heart of learning. <b><u>Manchester Childrens Services</u></b> and MUSE - Manchester's Network for Creative Learning in the Early Years, including thirty settings who are Early Arts members providing services in Manchester for children, young people, families and the practitioners supporting them. This hub will run in partnership with the <b><u>Royal Exchange Theatre - Exchange Education</u></b> , PLACES, and the <b><u>North West Museums Hub</u></b> , leading the creation of outstanding, innovative and inclusive family learning programmes in partnership with creative practitioners in the northwest. <b><u>Cheshire West and Cheshire Council</u></b> , passionate advocates for the arts and for working creatively across the whole curriculum, bringing together many key initiatives such as Sing Up, Rural Touring Forum, Arts Learning Consortium. Runs creative CPD for early years practitioners across county and beyond. <b><u>Arts Learning Consortium / CAPE UK</u></b> , a creative learning agency running the ALC as its flagship network for local authorities and higher education professionals engaged in arts education. <b><u>Appletree Children's Centre</u></b> , a new centre with creative practice and professional development at its heart and already engaged in many family oriented arts initiatives across the region.
Yorkshire	<b><u>Leeds Find Your Talent Early Years Hub</u></b> , bringing together a cluster of primary schools and early years settings with Find Your Talent artists and arts organisations for tailored professional development.

## Annex H: Workshop attendees

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<b>Name</b>	<b>Position/organisation</b>
Paul Collard	Chief Executive, CCE
David Parker	Director of Research, Impact and Learning, CCE
Naranee Ruthra-Rajan	Research and Impact Manager, CCE
Scott Stapleton	Cultural Programmes Officer, CCE
Geethika Jayatilaka,	Communications Director, CCE
Anna Craft	Open University/Exeter University
Didi Briggs	Pre-school Music Association
Esme Chilton	Future Creative
Bethanna Harris	Future Creative
Rob Dembrey	Future Creative
Ben Sandbrook	Youth Music
Douglas Lonie	Youth Music
Ruth Churchill Dower	Early Arts
Julie Ramage	Project Manager, SQW
Michael Frearson	Project Director, SQW
Jessica Cheung	Project Consultant, SQW