

5x5x5 = Creativity in the Early Years

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Reference -

Fawcett M. and Hay P. (2004) 5x5x5=Creativity in the Early Years. *International Journal of Design Education*. Vol 23.3. p.234-254

Abstract

5x5x5 = Creativity in the Early Years has involved five early years' settings, five artists and five cultural centres working in partnership to support young children (3–6 years) in their exploration, communication and expression of creative ideas. This year-long research project has been inspired by the approach to education and the creative arts in early years' settings in Reggio Emilia, Northern Italy. The three aims have been evaluated; they were: to demonstrate ways in which creativity and innovation can be fostered in and with young children; to influence early years' educational practice by establishing creativity as an essential foundation of early learning; and to share findings as widely as possible, creating a legacy for the future. This article examines the collaborative processes between artists, educators and cultural centres

as they worked with young children using a creative and reflective cycle. The underpinning principles and the role of professional development have been essential to the success of the project. Findings show that careful observations and documentation of children's words will provide insight into their ideas and understandings. As adults it is our role to facilitate and support children's depth of learning. By respecting children and taking time to make observations and connections with the children's thinking, we can refine our own efforts in supporting their learning more effectively.

Context of the project

Over the last four years the Arts Education Development Officer for Bath and North East Somerset has been researching the needs and wishes of schools with regard to creative educational arts activities. The 5x5x5 project model was developed – five artists, five schools and five galleries working together – and proved highly successful. The 2001 research project, Making Art Work [1], recommended that the early years should be a future focus. A serendipitous encounter between the Arts Education Development Officer and an organiser (a lecturer in Early Childhood Studies) of the Hundred Languages of Children Exhibition, (see below) provided the impetus for 5x5x5 = Creativity in the Early Years which was launched in 2002.

The time was opportune to explore the ways in which early years' settings of all kinds (reception classes, nursery schools and classes, preschools, private nurseries and early excellence centres) were working within the framework of the *Curriculum Guidance for the Foundation Stage* [2] especially in the area of early learning defined as 'creative learning and development'. This Curriculum Guidance (now obligatory) recommends 'providing children with well-planned opportunities to work with artists, musicians, dancers and other creative people'. While there is a long tradition of artist residencies, practice is not always satisfactory; 5x5x5 sought a continuous collaborative relationship between artist and educator rather than 'one off' events with no legacy. In designing this project the educational practice in the northern Italian city of Reggio Emilia of employing an artist in every preschool as a full-time member of staff suggested a desirable goal. However, importing ideas from other cultural contexts can be dangerous and far from the wishes of the Reggio Emilia educators. Careful consideration of the principles and practice in relation to the educational context in the UK was necessary.

Research focus

The project's qualitative research questions were first, to examine the impact on the children's creativity, second, to enquire into the nature and potential of the partnership between the educators, artists and colleagues from cultural centres and thirdly, to explore the kind of evolution and sustainability of changes to practice within the early years' settings as a consequence of the year-long intervention.

'Creativity' in the curriculum

The word 'creativity' is often used loosely and with varying meaning. In order to clarify our thoughts we examined the concept particularly in relation to young children [3]. The definition from the *All our Futures* report [4] 'imaginative activity fashioned so as to produce outcomes that are both original and of value' may not be very helpful without also including the four features of creativity: 'using imagination, pursuing purposes, being original and judging value'.

Recently Craft has suggested another perspective that portrays creativity as a broad 'life-wide' capacity, not solely connected with the arts. She has called this 'little c creativity' as 'the capacity to use imagination, intelligence and self-expression'. 'It is the capacity to route-find across the breadth of life's contexts ...' [5].

Another definition, with regard to young children, states that 'Creativity is about connecting the previously unconnected in ways that are meaningful for the individual' [6]. We favoured thinking of creativity as a way of understanding in all children, not the preserve of a few talented individuals, and that it is at the heart of young children's early learning. According to Malaguzzi, 'Creativity should not be considered a separate mental faculty but a characteristic of our way of thinking, knowing and making choices' [7].

The Reggio Emilia approach

In the UK a new consciousness of the capacities and creativity of young children has been stimulated by recent tours of the Hundred Languages



of Children Exhibition [8] (an exhibition of children's work accompanied by text explaining the underpinning philosophy) and also by Study Visits to Reggio Emilia. The internationally acclaimed work of these preschools (for children from 3 to 6 years) is significantly supported by an artist (*atelierista*) as a permanent full-time member of staff in every preschool. The collaborative relationship between the artist and educators is probably the key to the high quality, imaginative, thought-provoking work of the children. However the philosophy and practice of the Reggio Emilia preschools more broadly demonstrates that with imagination, professionalism, dedication and respect for the rights of young children the impact can be enormous [9].

Their principles are founded on an image of children as creative, capable learners from the moment of birth. With regard to creativity Loris Malaguzzi (founder and director of the Reggio Emilia preschools) wrote: 'Once children are helped to perceive themselves as authors or inventors, once they are helped to discover the pleasures of inquiry, their motivation and interest explode.' But he adds a warning 'To disappoint the children deprives them of possibilities that no exhortation can arouse in later years' [10].

The hundred languages of children

This phrase, taken from a poem by Malaguzzi, is an imaginative evocation of the many ways in which all kinds of ideas can be represented and communicated. It is also the title of the famous exhibition, constantly touring the world (and due again in the UK at several locations in 2004).[11] Children are perceived as communicators from birth and as they develop in their early years they discover many ways of representing their feelings, theories and imaginative ideas. Their communications can be expressed as words, drawing, 3D constructions, movement, music—indeed, through any symbolic form. In their early years children do not confine their expressions to one form, they move naturally and easily between, for example, drawing, speaking, singing and moving.

In Reggio the artists and educators aim to give children the opportunity to use as many different 'languages' as possible. These various forms of representation strengthen the development of mental schemas and allow every child a voice. This concept of diverse modes of thinking and representation is comparable with Howard Gardner's well-known theory of multiple intelligences [12].

The achievements of the Reggio Emilia preschools are unique, they do not constitute a recipe to be copied. Their philosophy and practice are the result of more than 40 years' work and



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continuing evolution. However, they offer a powerful example of the way in which adults can work creatively together drawing strength from clearly defined principles based on a deep respect and a spirit of enquiry into the understandings of children.

The 5x5x5 = Creativity in the Early Years Project

This innovative project brought together five early years' settings, five artists and five cultural centres to work together for a year in the local authority area of Bath and North East Somerset.

The selected settings were all of high quality, they were well-equipped and staff had thought carefully about the curriculum. However, the most striking element of the practice in the settings, prior to the project, was the high level of structure in their timetables and the subdivision of activities into the curriculum areas laid down in the Foundation Stage Guidance [13].

The artists

The artists' brief drew on the Creative Foundation project [14] which is based on the approach in Reggio Emilia:

The atelierista is a studio worker, an artisan, a lender of tools, a partner in a quest or journey. In this way you are a maker, but maybe more richly

you are an enabler, someone who will attend to others in their creation, their development and their communication of knowledge [15].

The artists worked collaboratively with the educators, not only when engaged directly with the children, but also in planning and reflection sessions. While utilising their own personal media skills they also developed awareness of the dispositions amongst the children and considered the multiple intelligences and the 'hundred languages' of children. They also participated in the various levels of professional development (see below).

The cultural centres

All the centres (except one) had previously taken part in 5x5x5 projects and were interested in supporting initiatives that involved the wider community. The representatives of the invited cultural centres were individuals with their own expertise in education, communication, curation and management. Each cultural centre brought a different creative potential to the project and essentially provided a rich physical or virtual space in which to construct meaning and to contribute to the 'creative learning community'.

The processes

In this research project, the comparative element of the five groupings – which we called triangles

Opposite left:

Researching
children researching
the world

Opposite Right:

Children as
protagonists of their
own learning

Above:

Creative
provocations
through role play

– gave us a unique opportunity to examine the impact of the experience on the creativity of very young children and the involved adults. This was not a series of separate residencies but everyone together forming a community 'researching children researching the world.' The project has been strongly supported and guided by the experience of SightLines Initiative [16]. Their 'Young Children Thinking in Action' project and currently the 'Creative Foundation' project [17] explore comparable territory using a similar philosophical base to 5x5x5.

Principles of 5x5x5

From the start a set of principles, inspired by the Reggio approach, were adopted. They are founded on an image of 'a child who is strong, powerful, rich in resources, right from the moment of birth' [18].

1. Artists and educators are seen as enablers 'who will attend to others (the children) in their creation, their development and their communication of knowledge' (Vea Vecchi).
2. A 'reflective and creative cycle' underpins the work. This starts with observations of and listening to the children, followed by a re-negotiating of the possibilities, experimenting and evaluation of the outcomes. The themes for work with the children are developed from the children's interests and motivations.
3. The whole process of children's explorations, thinking, representation and discussions is the focus, not the final product.
4. The 'hundred languages of children' inspires the use of many forms of expression.
5. Documentation – involving the gathering, interpretation and presentation of the children's learning experiences – is an essential element and forms the basis of an exhibition and report.
6. Professional development for all the participants, artists, early years' educators and colleagues from the cultural centres, is an integral part of the project.

Designing the learning contexts

In Reggio Emilia the word *progettazione* is used to describe the flexible planning which allows the child to make choices. The *progettazione* is a way of describing an approach which develops the contexts of explorations, observations, collecting, researching points of interest/curiosity, investigations, problematising, collaborating, supporting the children's thinking. Through these creative interventions, adults focused on extending opportunities and making connections – making meaning [19]. This approach is in opposition to a 'programme' implying pre-defined curricula and stages.

A global, flexible approach was developed as the work progressed. The learning context was defined by the relationship between the learning group and the documentation – 'that which happened at the intersection of the two'. Observation of points of fascination, struggle, exchange and listening provided tools for flexible analysis. The creative/reflective cycle involved identifying key elements/thinking, hypotheses, analysis and future possibilities with individuals or groups. The stages for each triangle involved identification, investigation, expansion, expression, re-viewing and re-cognising.

In practice this meant that the themes and interests of the children were identified through observations by both artists and educators, these were then supported by the enabling adults (artists and educators working together) over an extended period. This process may also be defined as an 'emergent curriculum'.

Documentation (observations, photography, actual objects) provided material for reflection which in most cases took place immediately after every session. As evidence of children's actual ideas, problem-solving and representations the documentation also provided interest and insight for parents, demonstrated the value of their activities to the children themselves and created a legacy for the future.

Professional development

Professional development was seen as a continuous, reflective, collegial process. We were all learning together about the children's explorations, hypotheses, representations and understandings and about our roles as facilitating enablers.

The starting-point was the initial professional development led by colleagues, including an artist and educators, from SightLines Initiative. Four intensive sessions took place in the term before work with the children began [20]. These initial sessions were followed by ongoing review sessions at monthly intervals and regular mentor support. Each triangle also engaged in constant dialogue to enable continuous reflection and evaluation, as did all the mentors, co-ordinator and evaluator.

The role of senior management within the settings supporting the projects was crucial and we also identified the need for professional development for the whole staff team in order to invest in change. In some cases parents and governors also participated in the professional development sessions.

Artists and educators offered children provocations and challenges to create interventions that playfully expanded and added dimension to the focus of interest. The emphasis was on children initiating ideas with artist/educator provocations/creative interventions. This approach developed observant systems that prioritised children's engagement, curiosity, communication, theories, exchanges and learning dispositions.

From the outset we defined a philosophy of freedom within a structure, having a framework and working with the 'spaces in-between'. Certain principles underpinned the project but there was no prescription for approaches or outcomes.

The findings: the effect on the children

Our research into the impact on the children was based on observations, review meetings, semi-structured interviews and reports involving all the educators, artists, representatives of the cultural centres, several parents, mentors, coordinator

and evaluator. The intention was to involve all the participants in formative evaluation. Every triangle was very different and each had their own rich story to tell.

All the adults (over twenty individuals) reported enthusiastically on the benefits to the children. Without exception it was deep involvement of the children that struck the artists and educators: 'engagement 100%' (artist). 'We have been very conscious of the children's energy and excitement, their thirst for new experiences' (educator). The evaluator observed all settings and was struck by the intense concentration in every case. An example from a community-run preschool will give the flavour:

The room was darkened and the 18 children (3–4 year olds) were constructing boats and houses from large cardboard boxes with torches as their light source. All manner of other decorative materials were available such as cardboard tubes, pipe-cleaner wires, feathers and beads. The children remained totally engaged for almost two hours. They were supported by several adults: the artist, a colleague from the cultural centre taking video and photographs, the educator and a parent both documenting the children's conversations.

This level of absorbed activity can be attributed to the ethos created by the project. 'The children really enjoyed other people respecting their ideas, giving them freedom and space to explore' (artist). 'They know what they want to do and have their own ideas.' 'The children became less dependent on adults, much more independent' (educator). Since children were encouraged to take initiatives it followed that they demonstrated their increasing confidence to do things on their own.

Children were also observed by all their educators and the artists to have become more investigative and imaginative. They created fantastic stories in all kinds of situations: through movement, where they went to an 'underwater supermarket'; with projected light, where characters called 'buzz-fingles' were the protagonists;

in role play where the story of Beauty and the Beast evolved into 'the four beasts and the father and no child'.

The rich use of language arising from artist/educator provocations and the children's inventions was also noted in their increasing asking of questions. One educator commented 'the children have become so keen to ask questions – we can't stop them. They want to know, discover.'

All the children enjoyed the construction such as making sculptures with the withies, using overhead projectors and other light sources, shadow puppetry. They learned many new techniques such as using florists' wire, making charcoal.

Even though the children often worked individually they were part of something larger. 'There's been a lot more cooperation' (educator). 'The children taught each other' (artist). 'They argue and share and solve issues without immediate adult intervention.' 'From a tangle children can sort themselves out – given space – and then through that they develop friendships. They seem to have a lot of respect for one another' (artist). Their negotiating skills and strategies developed over the project and this was noticeable in other parts of their nursery programme. 'They looked to each other more for problem solving, rather than to the adult – talked to each other more' (educator).

As a consequence of their involvement in the project confidence and self-esteem grew – especially among shyer children. This was noted in most settings.

Children came to be seen by others, and themselves, as experts. For example, one child 'became the theatre producer. He was like a conduit for the storytelling. He created an imaginative environment' (artist).

There was initial anxiety that an open-ended emergent curriculum might not achieve the requirements laid down in the Foundation Stage Guidance and in the LEA checklists. The contrary proved to be the case and indeed: 'these children have gone a lot further than previous years' (educator). In preparation for an OfSTED inspection, another setting reviewed the project

documentation they had gathered and 'realised how much more the children were actually doing, seeing, expressing, playing and thinking about' (mentor). The OfSTED inspector was full of praise after sitting in for a complete session.

In the setting where parents took an active part in the running of the preschool there were glowing reports about the consequences they were observing at home: 'Theo begged to make things and to paint from the moment he wakes up – so I now keep paints and paper ready. After his session on Friday he wanted to and did spend two hours quietly cutting, sticking and painting' (parent).

Obviously at this stage in children's development we are not seeking talented individuals but rather recognising that all children have the capacity for creative investigation, construction, imagination. We can easily misjudge children's capacities. One artist noted 'Several children were not originally thought of as creative before the project by the teachers or parents, but they proved to be so.'

Creativity seems to emerge from multiple experiences, coupled with a well-supported development of personal resources, including a sense of freedom to venture beyond the known. Creativity seems to express itself through cognitive, affective and imaginative processes [21].

Among the few concerns which emerged were those associated with the selection of children for the work with the artist, some parents were disappointed that their child was not part of the group. It was essential to focus on a manageable fairly small group for the project's research. However, the approach soon began to permeate the settings and to benefit many more children (see below).

Some artists' perspectives

For all it was a very different experience from anything they had done before – none had previously had the chance for such a long-term project with young children, nor been involved in such an

open-ended process. Often artists feel that they are there to 'make the school look good'. 'As an artist you are usually expected to pull hats out of bags and to have something which is "wow". This was different.'

The 5x5x5 philosophy was in tune with the personal values of all the artists. One said that she was 'overwhelmed, completely empowered and inspired about it – because it is based around freedom, lack of expectation, it's not about me its about them (the children)'. She was also 'completely convinced that this philosophy should be applied in every context, at home and in early years' settings'.

Several others felt they had learned a great deal about the children and intended in future to work in longer projects where there is a chance to really build relationships. This project had broadened their understanding of this age range, 'I'm now consciously thinking about development and play (when is it play and not play?).' Another commented 'A creative framework enabled me to think creatively again. I loved the joy of working with the younger children.'

Several recognised the subtlety of the balance between providing provocations and standing back observing and listening. 'The project has given me confidence to work like this. You need to listen as much as talk' (artist). Another said she had learned how to be sensitive about intervention and when to hold back. It was challenging to work in the '5x5x5' way. The contrast between adult-directed 'art work' (e.g. making cards which were all the adults' ideas) and the freedom of the 5x5x5 approach 'really made me think, I became so aware' (artist).

One artist spoke of her experience 'Over the years in many Primary and Secondary Schools the teacher disappears and when they come back they have no idea what has happened. They don't carry on activities when the artist is not there – when they could have.'

Artist-educator collaborations

Everyone appreciated the collegiality of the experience and the varied contributions. 'The artists brought openness, the quality of questioning, their ways of responding to the children' (educators). As might be expected, the artists brought in all kinds of interesting resources such as a big box of artists' tools, a bundle of withies, 'treasure trove' items, unusual fabrics, light sources and large boxes. Additionally, the way these were presented was 'aesthetically interesting, the artist used interesting bowls and boxes' (educator). The artists' knowledge of the potential of materials, for example florists' wire and how to make things – actually making charcoal with sticks and a fire – were exciting new possibilities. The drama and movement artists contributed their own special perspectives and ways of thinking. An educator commented 'I benefited from watching another person's ideas as a truly creative person (not just concerned with 3–4 year olds' art).'

Among the benefits were the different ways of thinking, provoking and asking questions. 'There's been a merging, picking up skills from each other' (educator). 'Our dialogues were a way of reflecting, they were easy and useful' (educator and artist together).

The power of the reflective and dynamic debates between the artists and the educators has been so rewarding that all intend to continue the approach.

Collaboration with the cultural centre

There was also the third arm of the triangle, collaboration with the cultural centre. This was a unique element and each triangle was completely different. The cultural centres included Theatre Royal, Royal Photographic Society, Michael Tippett Centre, University of Bath Creative Arts Department and the Hotbath Gallery. There were no prescribed requirements from these centres – the project was open-ended; each became involved and contributed what they were able to. Much depended on the pressures within the workplace and the opportunity for flexibility of the staff there. With older

children such centres might well be used as a site for learning, but with the long-term creative development of 3–6 year olds and their everyday early years' settings as our goal, the contributions were of a different kind.

Two brief case studies will demonstrate the possibilities of such collaborations.

Hotbath Gallery with Acorns

Staff from the Hotbath Gallery were able to take part every week in the session. They took video film and digital images throughout the morning (guided by nods and gestures from the artist and the educator). 'The more eyes and ears the better!' (gallery staff). They also stayed on for the reflection period, at least another hour. This very tangible support from the gallery was especially important for this triangle – for both the artist and the educator. 'We couldn't have done it without them' (artist).

For all the adults there was delight in the fascination of the children's developing creativity – 'the children blossomed', and 'quiet children became leaders' (gallery staff). The setting took up the offer of a visit to the gallery in the sixth week. During the visit the children had the opportunity to experience the exhibition – hands on. Then they had their own workshop and their creations were put on display alongside the rest of the exhibition. This visit was 'an eye-opener' (gallery staff). 'It opened up possibilities and ideas of what we could offer in this space.' Additionally technicians made a shadow screen and equipment such as an overhead projector was made available to the educational setting.

University of Bath Creative Arts and the Kinder Garden

The contribution of Creative Arts Department at the University of Bath was also generous and interesting. The visual arts coordinator became a strong member of the triangle. He made possible the use of Walcot Chapel exhibition space for a separate exhibition and working towards this was

a learning opportunity. His interest in how one can represent process and involvement in discussions to that end were very helpful, both practically and philosophically. His 'fresh eye' and his role as a supportive and critical friend helped the staff improve their skills in 'making learning visible'. The setting very much valued the opportunity to present children's enquiries and work in a professional exhibition setting which was respectful and not presenting the material as 'cute art'. 'The professional level of the exhibition gives weight to the importance of the children's learning and experience' (educator).

The impact on the educators and the settings

In four settings the impact of 5x5x5 was profound and significant changes affecting the whole school and nursery are being embedded. The most important element was the use of time, understanding of the value of unbroken stretches deepened, rather than the fragmented apportioning of 30 minutes for this and 10 minutes for that. Timetables were revised. The selection and use of materials also changed, with priority being given to raw materials (large cardboard boxes, sticks, large sheets of paper, different mark-making tools) rather than commercial plastic toys. Some were able to rethink their use of space, creating less-structured, open and flexible possibilities.

There was a change in the adults' priorities. They observed much more, listening carefully, thinking deeply and critically about if, when, and how to intervene. Much of the detailed planning (which in practice might never happen) was replaced by an emergent curriculum.

Many of the adults read and studied literature (especially from Reggio Children) in ways that they had not done before. Their confidence was increased by their well-informed practice and understanding. In one setting the focus on a new building was an important element, but we also discovered the importance of the full involvement of all members of staff (not just one) and the need for designated times for reflection and evaluation.

At the time of writing it seems clear that the

long-term sustainability of this approach is safe. In four settings the artists have embarked on fellowships that allow their work to continue for two more years. The two schools are planning professional development and re-organising play provision and timetables. The two nurseries are ensuring that all children are encountering the ethos and that all staff are learning about the values and principles.

Further details of the findings will be found in the Report [22].

Conclusions

Over the last year while 5x5x5 has been taking place, we have experienced the intense absorption, concentration, delight and creative representations of the young children. The depth of engagement and increasing understanding of all the adults too has been remarkable. The project has the potential to build foundations for the future and change both children's and adults' behaviours. We know that our approach to learning develops all the participants' knowledge, self-esteem, communication skills and emotional health. The project is about investing in artists and educators – the impact of the professional development will have far-reaching effects on artists and educators for the future of children's learning.

All the adults, through their experimental practice, their close scrutiny of the children's exploration, representation, imagination, and their discussions at all levels have become a 'creative learning community'. This represents a dynamic, powerful support system and helps sustain commitment and progress.

Nevertheless, the approach has been challenging and several issues at the heart of the project should be addressed in any future projects:

- Professional development permeates the project and should be attended by all the participants. This is not 'training' in a didactic style, but closer to the 'pedagogy of listening' [23]. All the participants are seen as reflective researchers, documenting and evaluating

their own practice. On a practical level this has implications for staffing arrangements in educational settings. Time, and supply cover, are necessary to ensure that all the members are 'in tune' with the philosophy and principles. Without this there may be tensions and problems.

- Documentation is at the heart of this approach. It enables educators and artists to focus on children's thinking, it informs the children and their parents, it guides planning and enables assessment. Documentation is time-consuming and requires practice to develop the necessary skills; however, with support it does become manageable.
- Mentors, who supported each other through regular contact, were found to be essential. This role will be examined in greater depth in the second year.
- The educator working with the project must have clear support from senior management.
- In preparing for the project, settings need to work out designated time and space.
- A weekly session (a half-day) for a term seemed to be a good length and frequency for the involvement of an artist.
- A focus group of children needs to be selected (or allowed to evolve), but numbers must be limited – the impact will spread across the rest of the group.

The future

We now wish to develop our research further and move to a heightened research level that will involve our current 'team' as well as others, in deepening, connecting and exchanging their learning in a wider context. The emphasis will continue to be on creative and reflective practice with professional collaboration between artists, educators and cultural centres. The project has proved to be an excellent model of practice that places the child at the heart of the creative learning process. The underpinning philosophy of 5x5x5 is an extremely important element in the project: it is about respecting children's ideas,

making learning visible and harnessing the curiosity, creativity and energy of adults and children.

In particular, as the project evolves, artists and educators will explore various lines of enquiry, among them the practical aspects of documentation, a core element; children's developing schemas; the role of the mentor; and the concept of learning dispositions.

SightLines Initiative will continue to act as adviser to the project, providing support, ideas and resources. The establishment of the Bath/Bristol ReFocus group – a satellite learning group affiliated to the national network of ReFocus groups co-ordinated by SightLines Initiative – will lead to closer collaboration with other similar research projects across the UK.

Our aims for the future are:

- to develop reflective, creative early years' work locally, and encourage it regionally, building a 'critical mass' of artists and educators involved in a 5x5x5 ReFocus group;
- to establish effective models for professional development and advocacy;
- to document, evaluate and disseminate this research and actively contribute to a growing body of practice.

Our vision is that all participants in this 'creative learning community' will share principles and values based on the philosophy of children as competent and creative learners, articulated so well by the approach in Reggio Emilia. We hope that the process of this research will challenge and inspire participants to provide high standards of creative education for their children.

Acknowledgements

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Notes and references

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21. Malaguzzi, in Edwards, C. *et al*, *op. cit*, p. 76.
22. Fawcett, M. & Hay, P. *op. cit*.

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