

22 Promote creativity and creative learning in young children: Unit CYPPOP 7

The unit is designed to deepen your knowledge and understanding of the importance of creativity and creative learning for young children, and your competence in promoting this in early years settings. The unit also encourages you to support change and improvement of practice in promoting young children's creativity and creative learning.

Learning outcomes

By the end of this chapter you will:

- 1. Understand the concepts of creativity and creative learning, and how these affect all aspects of young children's learning and development.*
- 2. Be able to provide opportunities for young children to develop their creativity and creative learning.*
- 3. Be able to develop the environment to support young children's creativity and creative learning.*
- 4. Be able to support the development of practice in promoting young children's creativity and creative learning within the setting.*

The concepts of creativity and creative learning, and how these affect all aspects of young children's learning and development

In order to learn, people need to be open to receiving ideas, processes, sensations and feelings. They need to be allowed to respond to human experiences in ways that are not inhibited through being told that this or that response is wrong or insufficient. They need to know that their responses to experiences can come through thought, talk, action, activity (solo or collective); they need to have time and space to reflect on their responses – at least some of the time in cooperation with others. In these situations, people will be creative in thought and action. (Rosen, 2010; p.10) For example, young children co-operate when planning and building models during construction activities, which may involve sharing ideas and materials as well as taking turns with equipment.

The Early Years Foundation Stage (EYFS) framework highlights the importance of creativity and creative learning in the early years of education. One of the four principles that underpin the EYFS framework relates to learning and development. It emphasises the importance of creativity and critical thinking in all aspects of children's experience, and pronounces creative development as an area of learning in its own right. (Duffy, 2010; p.19)

The psychologist Donald Winnicott suggests that creativity belongs to the feeling of 'being alive'. In order to be creative, children need to feel emotionally safe enough to make new connections, new directions and new insights. Children may be natural explorers, but they need to be in the right environment to be creative. Daring to do something different, or in a new way, is at the heart of creativity. This means that children need positive experiences of having personal space to be alone with themselves, while at the same time feeling connected to other people, especially those who are important to them emotionally.

The differences between creative learning and creativity

It is often thought that creativity is about the arts. This is true, but it is also possible to be creative in scientific ways, and in ways that are important for the humanities (human relationships and communities). When we talk about creative scientific ideas, we tend to describe these as problem-solving, developing a theory or having a hypothesis (that is, testing an idea to see if it works and if it is true). However, this is actually creative learning.

What is creative learning?

Creative learning involves innovation, control, relevance and ownership, which are also characteristics of creative teaching (Jeffrey & Woods, 2003). Creative learning involves investigating, discovering, inventing and cooperating. At least one of these will be present in creative learning experiences; ideally, it will be all four. (Rosen, 2010; p.11)

Creative learning among education professionals is widely understood to be characterised by:

- questioning and challenging
- making connections and seeing relationships
- envisaging what might be
- exploring ideas and keeping options open
- reflecting critically on ideas, actions and outcomes. (Ofsted, 2010; p.8)

What is creativity?

We can all be creative if we are given the opportunity. The National Advisory Committee on



Figure 22.1 The boy has made a new connection: a cupboard can be changed into a seat

Creative and Cultural Education (NACCCE) gives the following definition of the four characteristics of creativity:

1. thinking or behaving imaginatively
2. the imaginative activity is purposeful; it is directed to achieving an objective
3. these processes must generate something original
4. the outcome must be of value in relation to the objective. (Ellyatt, 2010; p.93)

The NACCCE's definition of creativity as 'imagination, fashioned so as to produce outcomes which are original and of value', provided a foundation for a range of educational policy innovations in England, in all phases of education from the early years through to higher education.



Figure 22.2 Just before children (or adults!) do something creative, they often appear to be doing nothing, but really they are developing a creative idea, and they carry it out. This girl creates the idea of balancing an upturned bucket and she is clearly thrilled with this creative breakthrough

Creativity is about seeing things in a new way and putting ideas together differently, so that a new idea emerges. It depends on the imagination – the images inside your head. Creativity is about bringing those ideas out of your head and making them more tangible. They do not always take form sufficiently to become a creation, because many creative ideas are abandoned along the way. The child formulating those ideas becomes distracted, loses focus, is constrained or stopped from carrying the creative process through.

The creative process and creation

Creativity has two parts:

- **The creative process** (incubation) – children gather ideas, simmer them and become aware that they have an idea they want to do something with.

- **Creation** – the idea hatches, emerges and takes form with a surge of energy, which sometimes makes the creator feel rather uncomfortable and restless. This means it is easy to lose the moment.

Sometimes creative ideas take a long time to develop. They incubate for different lengths of time, depending on the child or adult incubating them, before the act of creation as the idea takes form and is hatched.

The first creations of children are usually based on:

- variations on a theme
- doing the same thing over and over, in different places and with different materials.

Current theoretical approaches to creativity and creative learning in early childhood

Classical theorists

For over 200 years in Western societies, supporting learning in early childhood has included nurturing children's creativity. Europeans have been inspired by Swiss philosopher Jean-Jacques Rousseau's 'Romantic' view of early childhood, first voiced in the eighteenth century. His acknowledgement of children's curiosity and capacity to make new meanings was developed by many other thinkers, including Maria Montessori, Johann Pestalozzi, Robert Owen, Friedrich Fröbel, Rudolf Steiner and Loris Malaguzzi, most of whom devised their own brands of early years education and care. In different ways, each of these theorists has had an influence (particularly in the West) on state policies for exploration and play-based early years provision. (Craft, 2010; p.29)

In 1999 Gopnik, Meltzoff and Kuhl described how brain research has revolutionised ideas about childhood, the human mind and the brain. For example, babies' brains are designed to enable them to make sense of the world around them. More synapses (connections) are made in the first years of life than at any other time of life. Children are born with a strong desire to explore the world around them, and creativity develops from this innate curiosity. However, whether or not this creative disposition develops depends on the environment and interactions which young children experience. They need opportunities to practise and develop the skills involved in creativity within a supportive environment which values them as individuals and encourages their curiosity and creativity. (Duffy, 2010; pp.20 and 21) Adults can provide a supportive environment which encourages young children's creativity by introducing new materials, words, stories, movement and music, as well as building stimulating environments and displays. Adults can use encouragement, interest and praise to show young children how much they value what they are doing or making. (Woolf and Belloli, 2005; p.7)

Contemporary theories

The **Effective Provision of Preschool Education**

Project stresses the importance of adult-child interactions. A child's freely chosen play offers many opportunities to promote learning when practitioners recognise its importance and interact with children while they play. (Duffy, 2010; p.22)

Creativity is relevant in all aspects of learning, being as relevant in mark-making as it is in imaginative play, and as relevant in role-taking during computer play as it is in solving a dispute or in exploring textures in paint, dried pasta and sand. Work in the early years research field continues to acknowledge that, as far as young children are concerned, the creative process is as important as its products (Craft, 2010; p.33). When young children are engaged in a creative activity, it is the process, more than the end result, which is significant to their creative learning. When parents and carers expect to see finished, similar end products from creative activities in your setting, try to explain that young children's creativity is not about pleasing adults or producing adult-determined outcomes. (Woolf and Belloli, 2005; p.8)

Young children are not empty vessels but are creative in their own right. They are less inhibited about how the world ought to be, and so are more open to possibilities. The practitioner's role is to ensure that they build on young children's current skills and understandings, and expand these by providing new opportunities that develop their attitudes, skills and knowledge across a broad range of experiences. The best way to do this is by tapping into young children's innate curiosity and creativity in order to improve outcomes for all children, especially the most disadvantaged. Encouraging creativity clearly leads to better outcomes. For example, the Thomas Coram Children's Centre focuses on the importance of creativity in the early years of education; 90 per cent of the cohort of children who left in 2009 reached or exceeded expectations for their age, although only 56 per cent reached expectations for their age at entry to the centre. (Duffy, 2010; pp.25 and 26)

Studies of practice in early years settings have emphasised the distinction between developing

creative practice (practitioners nurturing imaginative approaches to how they work with children) and practice which fosters creativity where the focus is mainly on encouraging children's ideas and possibilities. Work by Jeffrey and Craft suggests that practice which fosters creativity can be seen as being 'learner inclusive', in taking children's ideas seriously. (Craft, 2010; p.33) For example:

- Providing young children with a range of materials to help them represent their unique and individual perception of the world, unrestricted by adult ideas
- Valuing each child's individual creativity and demonstrating respect for their ideas
- Providing young children with time, space and high-quality resources
- Offering scaffolding for young children's learning, giving them a secure structure to work within by demonstrating techniques and skills or initiating ideas
- Letting the young child take the lead.

(Woolf and Belloli, 2005)

Benefits of reflective thinking

Those in early years settings who have embraced arts and creativity in different ways have also cited the benefits of more reflective thinking across the workforce. For example, the National Endowment for Science, Technology and the Arts (NESTA) supported the research project '5×5×5', which links artist, early years setting and cultural centre to establish strong reflective partnerships. It describes a 'startling and bold alternative to the culture of obedience and compliance, the most unwelcome, and unintended, outcome of the last decade of top-down initiatives' as a feature of its work. (Jayatilaka, 2010; p.74)

Now that you have read about the theories relating to creativity and creative learning, think about how these will be affected by the current economic and political climate. Discuss your ideas in a small group.

How creativity and creative learning can support young children's emotional, social, intellectual, communication and physical development

The EYFS ensures that creativity and critical thinking are developed through play-based learning across the curriculum, and that children learn in an environment encouraging exploration and active and playful learning. It reflects the perspective that play offers significant benefits for children's cognitive, emotional, social and physical development and is central to creativity. (Craft, 2010; p. 30)

The EYFS is made up of six areas: personal, social and emotional development; communication, language and literacy; problem-solving, reasoning and numeracy; knowledge and understanding of the world; physical development; creative development. None of these areas of learning and development can be delivered in isolation from the others. They are all equally important and depend on each other to support a rounded approach to child development. All the areas must be delivered through planned, purposeful play, with a balance of child-initiated and adult-directed activities; for example:

- **personal, social and emotional development:** selecting and using activities and resources independently, e.g. taking turns and sharing equipment during imaginative play
- **communication, language and literacy:** enjoying listening to and using spoken and written language, and readily turning to it in their play and learning, e.g. talking about what they are painting or drawing with an adult or another child
- **problem-solving, reasoning and numeracy:** using developing mathematical ideas and methods to solve practical problems, e.g. learning new concepts such as full and empty, light and heavy, during sand and/or water play
- **knowledge and understanding of the world:** investigating objects and materials by using all senses as appropriate, e.g. exploring the different properties of materials, such as differences

between wet sand (which can be shaped to build things) and dry sand (which can be poured)

- **physical development:** handling tools, objects, construction and malleable materials safely and with increasing control, e.g. developing dexterity and hand–eye co-ordination during creative activities such as painting, drawing, model-making and woodwork
- **creative development:** expressing and communicating 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. Creative activities such as painting, drawing and model-making help to stimulate aesthetic awareness and appreciation of colour, shape, patterns, relationships and composition.

Providing opportunities for young children to develop their creativity and creative learning

As an early years practitioner, you should provide opportunities for young children to develop their creativity and creative learning, including opportunities to:

- explore and experiment with a wide range of materials
- learn about the properties of materials, such as colour, shape, size and texture
- develop fine motor skills and hand–eye coordination to manipulate materials
- develop problem-solving techniques
- develop an understanding of the world and our personal contribution to it.

How to promote creativity and creative learning

Promoting creativity and creative learning includes providing opportunities for:

- developing imagination and imaginative play
- traditional creative arts

- music, dance and movement
- areas of learning such as mathematics, problem-solving and exploration
- information and communication technology (ICT).

Developing imagination and imaginative play

At first, the brain forms separate images, similar to a still photograph. Educational psychologist Jean Piaget thought that the period from one to two years was the most difficult to study, because images are internal; it is not possible to know what is imagined by a toddler, who is only just beginning to talk and pretend. Gradually, children develop connected images, similar to a film. The technical way of describing this process is that imagery becomes more **mobile**. Once imagery is mobile, the imagination can develop. The imagination is important because this is the way in which the human brain puts together and rearranges past experiences in new ways. The imagination transforms experience and supports creativity. Even though we cannot see the images in a child's brain, we can help the imagination to develop; for example:

- The adult models imaginative thoughts – for example, pretending to eat a biscuit, by picking up a piece of card and pretending to munch it.
- When looking at a conker in its spiky case, the adult might say, 'It looks like a hedgehog'.
- If a child says, 'Monkey', when looking through the bars of a staircase, after a visit to the zoo, he or she has an image of the cage and has used the experience of the staircase to imagine him or herself as a monkey in the cage. The adult saying something like, 'Yes, you are like the monkey in the cage, aren't you?' will encourage the imagination.

Traditional creative arts

Arts and craft activities include traditional creative arts which have been practised for centuries (such as tapestry) as well as modern inventions (such as T-shirt art). Although most arts and crafts require a combination of patience, skill and speed, many of

them can be learned at a basic level by everyone, including young children. Arts and crafts can be divided into different categories such as using:

- **paper or canvas:** calligraphy, card-making, collage, drawing, marbling, painting, pattern- and print-making, papier-mâché, paper-making, origami
- **textiles:** crocheting, embroidery, felting, knitting, lace-making, patchwork, quilting, rug-making, sewing, string art, tapestry, tatting, t-shirt art, weaving
- **wood, metal or clay:** carpentry, jewellery, marquetry, metalworking, pottery, sculpture, woodturning, woodworking
- **plants or other materials:** basket-weaving, beadwork, corndolly-making, doll- and toy-making, egg decorating, floral design, glassblowing, mosaics.

Creative arts provide opportunities for young children to understand the world around them by experimenting with materials to discover their properties and possibilities. Examples of materials and equipment for creative arts include: paint and brushes, paper (of different colours, shapes, sizes)

glue, scissors, play-dough, wood, metal and clay and associated equipment. (Remember to apply the health and safety procedures of the setting.)

Creative arts provide opportunities for young children to express their feelings and ideas, as well as develop their imaginative and creative skills. You should ensure that the creative activities provided are appropriate to the ages and developmental needs of the children you work with, and are in line with the overall plan for the setting (for example, linked to a common theme or topic and the appropriate curriculum framework, such as the EYFS).

During creative play activities, you should encourage children to extend their range and level of skills, and reward their efforts as well as achievements. You should ensure that planned creative play activities are inclusive and available to all children, adapting plans as necessary to meet individual needs. You need to assess risk in line with organisational policy, without limiting opportunities to extend and challenge children's skills and experience.



Figure 22.3 Creative activities provide opportunities for young children to express their feelings and ideas as well as develop their imaginative and creative skills



In Practice

1. Observe a small group of children involved in a creative activity such as painting, drawing, model-making, etc.
2. In your assessment, comment on the skills demonstrated by the children; for example, using self-help skills, making choices or decisions, using effective communication skills, sharing resources, using gross motor skills, fine motor skills and coordination skills, problem-solving, concentration, creativity, and expressing feelings. Include information about any difficulties the children had in understanding or completing the activity and the strategies used by the adult to support the children during the activity.
3. Plan a creative activity for a small group of children. You could use the assessment information from your previous observation of a small group of children involved in a creative activity as the basis for your planning. Include the following:
 - ☐ a description of the creative activity
 - ☐ the ages, levels of development and particular needs of the group of children
 - ☐ the aims of the activity and the potential benefits for the children (such as how the activity may encourage skills in every aspect of the children's development)
 - ☐ preparation and organisation (for example, the resources required, such as materials and equipment)
 - ☐ appropriate clothing for the children
 - ☐ setting out and clearing away afterwards
 - ☐ setting and timing – where and when the activity will take place
 - ☐ health and safety considerations
 - ☐ your role (for example, your involvement in the activity)
 - ☐ how you will encourage the children to extend their range and level of skills
 - ☐ how you will communicate with the children
 - ☐ how you will reward the children's efforts and achievements.
4. Evaluate the strengths and weaknesses of your planning and make reasonable suggestions for improvement. If possible, implement the activity and then evaluate it; for example, the children's response to the activity, the skills and/or learning demonstrated by the children, the effectiveness of your preparation, organisation and implementation.

Music, dance and movement

Creativity and the performing arts are often seen as the same thing. However, being involved in the visual and performing arts does not necessarily mean involvement in creativity. When introduced to young children in appropriate ways to enrich and stimulate, the arts provide meaningful links across the curriculum. For example, music gives early years practitioners a vehicle for getting to know children as unique individuals and for bringing them together as a group, which reinforces a sense of community. (Duffy, 2010; p. 24)

Participation in the performing arts enables young children to:

- communicate their feelings in non-verbal and pre-verbal ways, and to express their thoughts
- use thinking skills to translate ideas, concepts and experiences into representation
- comprehend, respond to, and represent their perceptions
- develop their understanding of the world, experience beauty and express their cultural heritage
- increase self-esteem and create a view of the world that is uniquely their own. (Duffy, 2010; p. 25)

Children who have been exposed to the arts are far more likely to access opportunities in the arts in adult life, enriching the quality of their lives and also helping them develop their creative abilities



In Practice

1. Observe a child during a music, dance or movement activity.
2. In your assessment, comment on: the learning intentions/goals achieved by the child (such as learning new skills or consolidating existing skills); communicating in non-verbal and pre-verbal ways; expressing/representing their thoughts and feelings; developing their understanding of the world; expressing their cultural heritage; any difficulties the child had in understanding or participating in the activity; the strategies used by the adult to support the child during the learning activity.
3. Plan and implement a music, dance or movement activity for a child. You can use the assessment from the previous observation as the starting point for your planning. Include the following:
 - ☐ the learning intentions/goals for the child
 - ☐ a list of materials and/or equipment needed for the activity
 - ☐ your intended strategies to support the child during the activity.
4. Review and evaluate the activity afterwards, including any modifications to the activity or any difficulties experienced during the activity.

including critical thinking, problem-solving and communication skills. This helps improve their life chances by developing the skills they need to perform well, not only in exams and extracurricular activities, but also in the workplace and wider society. The importance of creativity has been well-recognised within the mainstream of early years thinking through the EYFS. This includes using creative approaches to build greater self-reflection, and stronger partnerships within the early years sector, building relationships between learning in the setting and learning at home, and using access to arts and culture as an opportunity to progress a child's social, emotional and intellectual development. (Jayatilaka, 2010; p.72)

Areas of learning such as mathematics, problem-solving and exploration

Mathematics, science and technology

Supporting children's creativity through mathematics, science and technology involves providing them with opportunities to express their own ideas and make choices, investigate how materials behave, and make associations and connections. Skilful questioning helps you to draw out children's ideas about how the world around them works. These ideas make the ideal starting points for further investigation because they relate

directly to children's interests and first-hand experience. Fostering creativity in science and design technology involves offering children 'real choices'. This will develop their confidence in making decisions on what to investigate, or to design and make, in choosing who to work with, and in selecting resources, finding a suitable space and planning their use of time. (Thornton and Brunton, 2007)

Exploration

Children need to learn how to make plans for collaborative exploration and how to cooperate with others in exploratory projects that have no predetermined outcomes; for example, what is an acorn? why do some plants have thorns while others do not? how old are these hills? This involves developing skills such as listening, observing, imagining and hypothesising. Children's learning is supported if adults use appropriate language to describe hypothetical thinking and ideas that derive from what has been observed, compared and based on data or facts that can be confirmed or revisited. (Brice Heath, 2010; p.117)

Key terms

Hypothesising – speculating on a probable or likely outcome.

Hypothetical – a theory or possibility used to explain certain facts or phenomena.

Curiosity

Curiosity is defined in the dictionary as 'an eager desire to know', and so is certainly a useful attitude to encourage in young children. Curious children actively explore the world around them. They ask questions about what they see and make predictions about why things happen in a particular way. They test out their theories, interpret the results of these investigations and share their discoveries with others. This is exactly the same scientific process that a scientist engages in when carrying out experimental work. A wide range of skills can be developed through scientific exploration. Practitioners can encourage children to experiment with language and practise the skills of explaining, questioning, hypothesising and predicting. (Thornton and Brunton, 2007)

The processes of science and design

The processes of science involve:

- observing
- raising questions
- hypothesising
- predicting
- planning and carrying out an investigation
- interpreting results
- sharing findings. (Thornton and Brunton, 2007)

Cooperative design technology activities (such as designing playground equipment, designing robots and building models using Duplo/Lego) can help children to see how individual decisions contribute to a larger group project. They will begin to appreciate the value of clear and accurate explanations, and learn to appreciate feedback from their group. The process of design technology involves:

- identifying a need or problem
- proposing a solution
- realising a design (making something)
- evaluation and testing of the design. (Thornton and Brunton, 2007)

Young children are being creative when they transfer knowledge and understanding gained in one context into another. For example, the everyday experience of adding water to sand builds an understanding of

how solids change when a liquid is added. A child choosing to use this knowledge when investigating flour and water mixtures while making dough is demonstrating a clear association between different areas of learning. As a creative investigator, they may then move on to exploring the effects of adding water to other solids, including powder paint, clay, instant mashed potato or sugar. As adults it is important to value and nurture the excitement of not knowing exactly what will happen next. Young children exploring the world around them will experience the joy of discovering things for the first time. Their observations can be very profound at times and demonstrate deep thinking of a spiritual nature. Respecting and valuing this awe and wonder and helping children to communicate it will encourage them to be even more curious and creative. (Thornton and Brunton, 2007)

Information and communication technology (ICT)

Digital technologies can provide children with potential opportunities to extend or enhance their abilities. They can allow users to create new ways of dealing with tasks which might then change the nature of the activity itself, or can influence the nature and boundaries of the activity. Approaches to creative learning using digital technologies include:

- **knowledge building:** adapting and developing ideas, modelling, representing understanding in different modes
- **distributed cognition:** accessing resources, finding things out, writing, composing and presenting information
- **community and communication:** exchanging and sharing communication, extending the context of activity, extending the participating community at local and global levels
- **engagement:** exploring and playing, acknowledging risk and uncertainty, working with different dimensions of interactivity, responding to immediacy. (Loveless, 2008; p.64)

Children need to be able to use ICT to support their learning across all areas of the relevant curriculum framework. Developing ICT skills helps prepare



Figure 22.4 Mathematics and science activities provide opportunities for young children to express their own ideas and make choices



In Practice

1. Observe a child during a mathematics or science activity, such as matching or counting, sand and/or water play, number recognition, number operations, patterns (for example, simple algebra), weather, cookery.
2. In your assessment, focus on
 - ☐ the learning intentions/goals achieved by the child; for example, understanding of concepts, learning new skills or consolidating existing skills
 - ☐ any difficulties the child had in understanding or completing the activity
 - ☐ the strategies used to support the child during the learning activity.
3. Plan and implement a mathematics or science activity for a child. You can use the assessment from the previous observation as the starting point for your planning. Include the following:
 - ☐ the learning intentions/goals for the child
 - ☐ a list of materials and/or equipment needed for the activity
 - ☐ your intended strategies to support the child during the activity.
4. Review and evaluate the activity afterwards, including any modifications to the activity or difficulties experienced during the activity.

children for the world which is rapidly being transformed by technology. They need to learn the ICT skills necessary for work and everyday life, such as using the internet and email or computer programs for business, home and study. Using ICT can help to promote children's early learning by helping them to learn how use a computer for word processing, develop pictures using 'paint' software, make tables or graphs, and access information via the internet.

Practitioners should use ICT to support play and learning in other curriculum subjects in ways that are stimulating and enjoyable for children, according to their ages, needs and abilities. Working in partnership with families can support children's learning through ICT; you could provide opportunities for families to participate in ICT workshops, or request parent/carer helpers for ICT activities. ICT can help to promote children's learning by enabling them to:

- access, select and interpret information
- recognise patterns, relationships and behaviours
- observe, explore and describe patterns in number, shape and data
- develop problem-solving skills including logic and reasoning
- experiment and gain knowledge from feedback

- model, predict and hypothesise
- test reliability and accuracy
- review and modify their work to improve the quality
- communicate with others and present information in a variety of ways
- be creative and imaginative
- gain confidence and independence.

As an early years practitioner, you need to help young children to develop their skills, competence and independence when using ICT equipment. Here is a brief outline of what you can expect from young children using ICT:

- Show an interest in ICT, such as playing with remote-controlled cars.
- Know how to operate simple equipment, such as playing a 'tune' on a musical keyboard.
- Complete a simple program on the computer and/or perform simple functions on ICT apparatus; for example, using an interactive whiteboard.
- Find out about and identify the uses of everyday technology.
- Use ICT and programmable toys to support their learning; for example, using a digital camera and then presentational software to make a slideshow. (QCA, 2005)



In Practice

1. Observe a child engaged in an ICT activity.
2. In your assessment, focus on:
 - ☐ the learning intentions/goals achieved by the child, such as learning new skills, solving problems or finding new information
 - ☐ the child's use of the ICT equipment
 - ☐ any difficulties the child had in understanding or completing the ICT activity
 - ☐ the strategies used to support the child during the ICT activity.
3. Plan and implement an ICT activity for a child. You can use the assessment from the previous observation as the starting point for your planning. Include the following:
 - ☐ the learning intentions/goals for the child
 - ☐ the ICT equipment and any other resources needed for the activity
 - ☐ your intended strategies to support the child during the activity.
4. Review and evaluate the activity afterwards, including any modifications to the activity or difficulties experienced during the activity.

Why young children require extended and unhurried periods of time to develop their creativity

Like all of us, young children need thinking time. It is all too easy to bombard young children with information or questions without giving them any time to consider their responses. As young children's enthusiasm for investigation and exploration develops, they often become absorbed and concentrate for long periods of time. In addition, they may want to revisit an experience several times while they extend and consolidate their learning. This requires the practitioner to be flexible in their approach to the allocation of time. This could be over the course of a day or a week, or even over an extended period, to allow young children to become involved in the long-term exploration of something which particularly interests them. (Thornton and Brunton, 2007)

Practitioners should offer young children adequate time and space to explore ideas within an enabling environment. You should stand back sufficiently to notice what intrigues, confuses and inspires the young children you are working with, so that any intervention occurs from a closer understanding of children's creativity. (Craft, 2010; p. 34)

Belonging but separate

Children who become creative are able to develop their own ideas, and are not over-dependent on the ideas of others. They develop a strong sense of self.

Children who are always being required to follow adult instructions and tasks cannot develop the control they need in order to be creative. Creativity is about doing things in new ways, not like other people. Therefore, it is impossible to know in advance how a model or painting, dance or wooden block construction will look in the end.

Creativity means that adults need to give children opportunities to explore material and to play in free-flow, and not over-control and contain the child's ideas. On the other hand, adults are very important as people who can support and encourage creativity. This is further explored in the book *Cultivating Creativity: Babies, Toddlers and Young Children*. (Bruce, 2011)

Children who enjoy their own company value having some time for personal space. They mull over ideas and this leads to creative thinking. It is impossible to know quite how creative ideas arise, but having time for ideas to drift and simmer seems to help the creative process.



Figure 22.5 This boy is deeply involved in his play because he is able to develop his ideas free from the kind of constraints that would frustrate his thinking and hold it back

Developing the environment to support young children's creativity and creative learning

As discussed in other chapters of this book, the environment has a crucial influence on a child's ability to learn. Providing the appropriate degree of structure seems essential for the young child to make sense of the environment and to be able to make creative choices. Too many or too few choices can depress motivation and subsequent achievement. (Ellyatt, 2010; p.92)

The features of an environment that supports creativity and creative learning

Creativity and creative learning do not just happen. While babies are born creative and young children

are biologically disposed to play and creative learning, they will not develop their creativity unless they meet people and experience situations that encourage creative development. What practitioners can provide has a direct impact on young children's learning. If practitioners encourage play and exploration by creating an enabling environment that cultivates creativity and creative learning, then the quality of young children's play and exploration will be deeper.

The learning environment for young children – the importance of people

Communication, skilful body movements, play, the use of cultural symbols, and creative and imaginative use of symbols are all important aspects of a child's development during this period. Adults have a huge role in supporting children as these overarching aspects emerge and strengthen.

Just as babies and toddlers need plenty of time to be in the garden/outdoors, so too do children from three to five years. They also enjoy revisiting toddler

experiences, alongside increasingly complex experiences. They can begin to take increasing responsibility for their own risk assessment (at the woodwork bench, when cooking and gardening), but they need adult support in order to do this. Children benefit from discussions about safety, and taking care of themselves, others and equipment. They also need adults who support them to care and think of others, looking after the material provision and equipment and making decisions and choices which help their development and learning.

Children do not respond well to being judged and chided by adults. They do respond well to being helped to take responsible decisions.

Material provision, equipment and resources for young children

The garden and outdoor areas offer children major learning opportunities. They help children to learn about nature and gardening. Children can try out their physical skills and become competent, adventurous and confident in their physical bodies. Parents and primary carers enjoy joining their children in the outdoor area, for picnics and other enjoyable experiences that make them feel part of the community.

Children need challenging places to climb and swing, and to be taught how to stay safe and be responsible. Children are biologically driven to make risk assessments, but only if this is encouraged. They need places to run, jump, skip and wheel.

In her book, *Playing Outdoors: Spaces and Places, Risk and Challenge* (2007), Helen Tovey lists the following features as important in creating a challenging and creative outdoor area:

- designated spaces (but children should be allowed to rearrange them and use them in a different way)
- connected spaces, which encourage children to join in (sand and water areas)
- elevated spaces (mounds, trees, ramps, steps, climbing frames)
- wild spaces, so that children do not only experience neat and trim tarmac areas

- spaces for exploring and investigating
- spaces for mystery and enchantment (dens)
- natural spaces (digging patches and opportunities to grow flowers and vegetables)
- space for the imagination (providing children with open-ended props, logs and so on)
- spaces for movement and stillness (climbing, dragging, swinging on bars, jumping, balancing, as well as sitting in secluded, tucked-away places in peace and calm)
- social spaces (outdoor seats for chatting together)
- fluid places (flexible resources that can be moved about when needed).

It is important that resources are organised with a minimum amount of equipment set out and arranged – for example, making a den with a tea set in it. The children will want to change things about if they are thinking and using the environment well.

Continuous provision

Equipment described as open-ended provision should be constantly available. Other experiences can be added in or changed, and may not be offered all day, every day in the same way. The following are considered to be open-ended continuous provision, which children should be able to access every day:

- wet sand and dry sand (these are two entirely different learning experiences), with equipment nearby in boxes labelled with words and pictures for children to select
- clean water in a water tray or baby bath, with buckets, guttering and waterwheels to make waterfalls, and boxes of equipment labelled with pictures and words
- found and recycled materials in a workshop area, with glue, scissors, masking tape
- book-making area, next to the workshop
- small world – dolls' house, train set, garage, cars, farms, zoos, dinosaurs
- paint/graphics materials in a mark-making area, with a variety of paper and different kinds of pencils, pens and chalks (this might be next to the workshop area)
- malleable clay or dough
- set of free-standing wooden blocks (not plastic, and not bits and pieces from different sets) – unit



Figure 22.6 The children are involved in parallel (companionship) play: both are digging in the sand and filling holes with water, watching it seep into the sand.

blocks, hollow blocks and mini hollow blocks (such as those made by Community Playthings, a company specialising in making high quality wooden furniture and toys)

- construction kit (one or two carefully selected types, such as Duplo or Brio)
- book area which is warm, light and cosy
- domestic play area including toy food and cooking equipment
- dressing-up clothes (mainly hats and shoes)
- daily cookery with baking materials and equipment (remember to apply the health and safety rules of the setting)
- ICT, digital camera, computer – it is preferable to use computer programs that encourage children to use their imaginations, rather than responding to computer-led tasks



Figure 22.7 It is quite a skill to avoid pouring water over his feet!

- nature table with magnifiers, growing and living things, such as mustard and cress, hyacinths, wormery, fish tank
- woodwork bench, with glue to join things and tape to bind things together, saws, hammers and a vice (remember to apply the health and safety rules of the setting)
- a range of dolls and soft toys
- music and sounds area, with home-made and commercially produced instruments
- movement area (perhaps next to the music area)
- story props, poetry and song cards
- sewing table
- cooker/food preparation (remember to apply the health and safety rules of the setting).

The child in Figure 22.7 shows that he is interested in pouring water on the concrete wall of the sandpit, as

well as the sand inside the pit. He is noticing that the results are different: water seeps into sand; it splashes off concrete. He might enjoy discussing this later, if photos were taken and he shared them with his key person. Often children do not want to interrupt their play, but they do appreciate reflecting afterwards, and photos are an excellent tool for doing this in a relaxed way.

Children need to be able to experience materials at different levels of complexity, since at times they are operating at their highest levels of possibility, and at other times they need a quieter, less exhausting day. None of us, adults or children, are at our best all day and every day.

It is always useful to move around the environment on your knees in order to see it from a child's-eye view (or crawl to gain a toddler or mobile baby's view). Lying on your back helps to understand a baby's view from a cot. In other words, what would a child see as they move about the learning environment?

Research Activity

Research the *Core Experiences for the Early Years Foundation Stage* booklet, which shows the progression of experiences through the materials provided for children from birth to five years. This was developed by staff at Kate Greenaway Nursery School and Children's Centre, building on a Froebelian approach to the curriculum established at Southway Early Childhood Centre and Nursery School (Bedford) and linked to the English EYFS.

To remind yourself about the Froebelian approach, look back at Chapter 12 (Unit EYMP 1), pages 203–8.

Space and places to play indoors: room design

Freedom of movement is central to early childhood. Susan Isaacs, a pioneer in integrated early years provision, thought that children cannot learn if they are made to sit still. It is hard for children to develop their play if the day is timetabled into rigid slots, with

routines that break up the day. If children are allowed to move about freely between the indoor and outdoor areas, research suggests that their play is calmer and of deeper quality.

There is also the advantage that giving children greater choice of where and how they play gives adults more time and opportunity to support children's play and choices, rather than organising and directing adult-led 'activities' for most of the day.

Space and places to play outdoors: gardens, parks, forests, urban forests

Play outdoors gives children opportunities to consolidate and practise skills. Settings now work hard to make their outdoor area an important part of the play environment. This is important, as it is a requirement of the legally enshrined EYFS in England, the Foundation Phase for 3–7 year olds in Wales, the Curriculum for Excellence in Scotland, and the Northern Ireland Curriculum Foundation Stage.

Outdoor experiences correlate not only with abilities linked with attention and creativity, but also the ability to remember and detect details in visual representations. For example, children's earliest drawings tend to include the sun, a horizon and plant life. Gradually, children who have opportunities to explore the outdoor world develop a desire for drawing again and again one particular animal or scene from nature. In so doing, they represent not only what they have seen but their changing beliefs about what they see (Brice Heath, 2010; p.120).

Children need to interact with nature. Having plants, trees, flowers and vegetables in the outdoor area will stimulate their curiosity, and will also encourage bird and insect life. Ideally, children can be taken to forests, or to parks with copses of trees, so that they learn how to be in woodland and in open green spaces. Play in this situation encourages creativity. Children all over the world are attracted to den-making. Dens, mud pies, hoops, beanbags and balls in zones all have a contribution to make to outdoor play.



Figure 22.8 There is nothing as enjoyable as a book in a den, with dappled sunshine and a cosy cover

Forest schools

Children increasingly have the opportunity to attend forest schools, although this is rarely full-time. Typically, a child will attend for one day a week for six weeks in a row.

Research Activity

Investigate the different approaches to forest schools in the UK and in countries such as Germany, Denmark, Norway and Sweden. (You will find useful websites listed at the end of the chapter.)

Different ways of doing similar things – indoors and outdoors

The outdoor learning environment should echo and mirror the indoor area, but both will offer different experiences. Indoors, children will use felt-tip pens and pencils, while outdoors they might chalk on the ground and make marks on a larger scale. Indoors, they might use paint and brushes on paper, but outdoors they may have buckets of water and large brushes, and paint on walls and the ground.

Hoses for warmer weather and a water pump give children opportunities for learning in many ways, from not splashing others (social skills) to the science of pumping and spraying. Gardening equipment is needed for the planting areas. Buckets, spades, sieves and so on, are needed in the sand area.

Children will make dens, play in tents and may wear dressing-up clothes indoors or outdoors.

It is very important that great care is taken of equipment in both environments, so that jigsaw pieces do not end up on a flowerbed, for example. Sets (puzzles, crockery from the home corner, sets of zoo animals, wooden blocks) should not be moved from the area where they belong. If children have made a den and want to have a pretend meal in it, then a picnic box can be taken into the garden, full of bits and bobs. This allows children to learn to care for equipment.

Open-ended natural materials to play with

Playing with natural materials encourages children to think, feel, imagine, socialise and concentrate



Figure 22.9 The children are playing at going to sleep; the bed is creatively constructed

deeply, discovering where natural resources (such as clay) come from. Children tend to use a range of fine motor skills with these materials, such as working at the woodwork bench or making a clay coil pot.

Examples of open-ended materials are:

- found materials, such as those used in junk-modelling
- transforming raw materials, such as clay and dough
- self-service areas
- dressing-up clothes and cookery items in the home area
- wooden blocks.

Carefully chosen and limited use of commercial toys and equipment

It is important to note that toys are often expensive and of doubtful quality in terms of educational experience. Pre-structured toys can only be used in one prescribed way, whereas open-ended material can be used as a prop for all kinds of play scenarios.

A set of wooden unit blocks has more potential for creative and imaginative play than a plastic

construction kit. It is best to keep adding to the wooden blocks, and to choose one construction kit that is as open-ended as possible, so that many different things can be constructed with it, and then to keep adding to that.

Monitoring and evaluating the effectiveness of the environment in supporting young children's creativity and creative learning

An environment which promotes creativity and creative learning includes these aspects:

- well-organised cross-curricular links that allow scope for independent enquiry
- inclusiveness, accessibility and relevance to all pupils
- a focus on experiential learning, with knowledge, understanding and skills developed through first-hand, practical experience and evaluation
- well-integrated use of technology



Figure 22.10 Collecting, recording, analysing and reporting evaluations



In Practice

1. Outline the resources and organisational policies which are relevant to evaluating your setting's provision for promoting young children's creativity and creative learning.
2. Briefly describe how you discuss and agree evaluation methods and criteria with the relevant member of staff, and how you report the evaluation results.
3. Which evaluation methods and criteria do you use to evaluate your setting's provision for promoting young children's creativity and creative learning?
4. Give examples of how you collect, record, analyse and store information using these evaluation methods, including any recommendations for changes or improvements to the setting's provision for promoting young children's creativity and creative learning.

- effective preparation of pupils for the next stage of their learning
- a broad and accessible enrichment programme (extra-curricular activities such as sports, music clubs, art clubs, dance, concerts, theatres, residential trips, charity fundraising, enterprise and volunteering opportunities)
- clear and well-supported links with the local community and cultures, often drawing on local knowledge and experience to enhance pupils' learning
- a flexible approach to timetabling so that extended, whole-school or whole-year activities can be accommodated
- partnerships which extend pupils' opportunities for creative learning. (Ofsted, 2010; pp.8-9)

In a recent review, *Learning: creative approaches that raise standards*, Ofsted found that the schools

(including nursery schools) that most effectively promoted creative learning displayed:

- high expectations for all pupils and of all staff
- long-term commitment, with a readiness to take risks and adapt in response to experience, all clearly articulated in the school development plan
- a securely embedded, whole-school culture, supported by carefully deployed investment in resources and staff training
- effective engagement of the wider community, especially parents and carers, to support and share in the pupils' learning.

These elements are characteristic of most effective schools but they appeared particularly important in the promotion of creative learning. (Ofsted, 2010; p.33)

In order to support children's creativity and creative learning, Ofsted states that all schools should:

- ensure from the EYFS onwards that pupils are actively encouraged to ask questions, hypothesise and share their ideas, and that these skills extend into their writing
- balance opportunities in curriculum planning for creative ways of learning with secure coverage of National Curriculum subjects and skills
- provide continuing professional development to ensure that teachers and support staff have the knowledge, skills and confidence to encourage pupils to be independent and creative learners, and to monitor and assess the effectiveness with which they develop these capabilities
- ensure that all pupils develop skills in technology to support independent and creative learning
- support and sustain partnerships which have the potential to develop pupils of all abilities as confident and creative learners. (Ofsted, 2010; p.7)

You can help to monitor and evaluate the effectiveness of the environment in supporting young children's creativity and creative learning by observing the children at play, for example by following the four steps of narrative observation:

1. The observer writes briefly about the context of the observation. (Where is the child?)
2. The observer writes down as exact a description as possible of what the child says and does, and enough description of the conversations and actions of other children the child might be with, to give a clear picture of the child being observed.
3. The observation can then be analysed and interpreted.
4. The observation can be shared with the parents, carers and other practitioners to support and extend the development of play further.

Supporting the development of practice in promoting young children's creativity and creative learning within the setting

As an early years practitioner you should be able to support the development of practice in promoting young children's creativity and creative learning within the setting. Monitoring and evaluation help to ensure that the setting's policies and procedures are working in practice and that the opportunities for creativity and creative learning provided have the desired effect. Evaluation is also a way of communicating with providers of grants or funds about the work of the setting. Evaluation involves looking at the work of the setting, how the work was done and what the results were. It provides the opportunity to review the work of the setting, to make any necessary adjustments or improvements and to celebrate success.

As an early years practitioner, you may be involved in evaluating the setting's practice in promoting young children's creativity and creative learning. To do this effectively you need to select realistic methods for evaluating the setting's practice. You will need to discuss and agree these evaluation methods with the relevant member(s) of staff.

Evaluating and reflecting on your own practice in promoting creativity and creative thinking

You need to be able to evaluate and reflect on your own practice in promoting creativity and creative thinking.

More detailed information about evaluating and reflecting on your own practice is given in Chapter 2 (Unit SHC 32) and Chapter 15 (Unit EYMP 4).

You should also take a critical look at outcomes for children in your setting. Consider the following aspects:

- how well children learn and develop in relation to their starting points and capabilities
- the extent to which children enjoy their learning
- the extent to which children are active learners, creative and critical thinkers
- whether progress in particular areas of learning and development is consistently better than any other area, or falls below others
- how well children are able to work independently
- whether the progress of particular groups (or individuals) is consistently better than or lower than others
- children's enjoyment of and attitudes towards learning, including their desire to participate and willingness to make choices
- how well children behave, join in, cooperate and share with each other
- how well children make friends, respect each other and tolerate each other's differences
- the extent to which children respond to the expectations of those who work with them
- the children's ability to make appropriate choices and decisions
- their skills in communication, literacy and numeracy, and progress in developing ICT
- the extent to which children are inquisitive and independent learners
- their developing ability to solve problems
- the extent to which children's understanding of

the wider world is demonstrated through their play. (Ofsted, 2009; pp.12-13)

When supporting the development of practice in promoting young children's creativity and creative learning within the setting, you will need to collect, record and analyse information using the agreed evaluation methods and criteria. After you have analysed the information you have gathered, you will need to report the evaluation results to the relevant colleague, including any recommendations for changes or improvements to the setting's provision. You should remember to follow your play setting's policies and procedures for collecting, recording, reporting and storing information.

Supporting others to develop their practice in promoting creativity and creative learning

As an early years practitioner, you need to be able to support others to develop their practice in promoting young children's creativity and creative learning. This includes being able to identify the learning needs of your colleagues and to provide appropriate learning opportunities for them.

Effective and appropriate staff development and training can have a huge, positive impact on workplace performance, which in turn can greatly enhance the learning experiences of the children using the setting. To be effective, staff development should take into account the needs of individual staff members and the needs of the setting as a whole. Each member of staff should have a Personal Development Plan or Continuing Professional Development Plan which includes training and personal development goals, and how these relate to the aims of the setting.

However, some early years practitioners may lack confidence in their ability to promote creativity and creative learning. For example, they may think that they do not have any creative ability or expertise. Let your colleagues know that they do not need to have any particular creative talents; it is the creative

process which is important, not the end product. Being able to draw, paint or dance is not as important as providing young children with positive role models for *participating* in creative processes, for example by having a go, taking risks, and using trial and error to investigate possible outcomes. Some practitioners may feel uncomfortable with the idea of promoting creativity and creative learning. They may prefer to avoid risks and/or may use very structured approaches to children's play and learning. Encourage your colleagues to be more tolerant of messy activities and untidiness; remind them that allowing children to explore the environment and experiment with materials in different ways is an important part of children's development and learning. Reassure your colleagues that creative approaches will not result in a decline in children's behaviour – rather there are many positive benefits, such as improvements in children's attitudes and behaviour due to greater participation and engagement in learning. (Walker, 2011; p.550)

When considering staff development you will have a choice of training options, including sending staff on existing training courses (as a group or individually), inviting trainers to the setting to run sessions for you, and running in-house training. Training opportunities should also be offered to parents and carers as well as staff members, including meetings with speakers, discussion groups and reading materials (such as books, factsheets and information packs).



In Practice

1. Consider what additional knowledge and skills your colleagues (and others such as parents and carers) might need to develop their practice in promote young children's creativity and creative learning.
2. Describe how you would identify the learning needs of your colleagues and provide appropriate learning opportunities to meet these needs.

Developing a programme of change to the environment to enhance creativity and creative learning

You should be able to develop a programme of change for the setting to enhance creativity and creative learning. You should consider your processes for self-evaluation and how these contribute to your self-knowledge, your priorities for improvement and your capacity for continuous improvement. The effectiveness of your setting's evaluation process can have a large impact on how effectively the setting is led and managed, and will often reflect the setting's capacity for continuous improvement and ambition. When considering the effectiveness of steps taken to promote improvement, take account of the following:

- how effectively any recommendations and actions raised at the previous inspection have been tackled in terms of improved outcomes for children
- whether improvements to promote equality and inclusion have had a beneficial impact for all children
- the extent to which improvements have had a positive impact on the overall quality of the early years provision and the outcomes for children. (Ofsted, 2009; p.17)

Working towards recognised benchmarks can have a positive impact on the setting and help to develop the work of the organisation; for example:

- **The Key Elements of Effective Practice (KEEP)** – a framework for early years practitioners.
- **Best Play** – includes a set of seven objectives which play provision should aim to achieve.
- **Practical Quality Assurance System for Small Organisations** – a self-assessment tool for small voluntary organisations and projects to develop a practical quality assurance system (with the aim of providing better services for their users).
- **Investors in People** – an award for organisations to prove that they value their staff by following effective practice in terms of staff development and management.

A programme for change to enhance creativity and creative learning	
Include information on:	
1. The aims and objectives of the new policy for creativity and creative learning:	- what provision for children's creativity and creative learning is required - why the provision for creativity and creative learning is required - how the provision for creativity and creative learning will be supported - how the provision for creativity and creative learning relates to Article 31 - how the provision for creativity and creative learning relates to the relevant early years curriculum.
2. A review of current provision and resources:	- where and how opportunities for creativity and creative learning are currently provided - quality issues - resources - community involvement.
3. Evaluation of provision for creativity and creative learning:	- monitoring and evaluation - feedback from children, parents and others in the local community - interagency liaison.
4. Development and improvement of provision for creativity and creative learning:	- fixed equipment provision - informal community resources - open-ended provision - child-initiated activities - adult-directed activities - networking needs - access.
5. Support processes and resources:	- equality, diversity and inclusion - health and safety - safeguarding children - funding and resources - training and education (for practitioners and parents).

Figure 22.11 A sample programme for change

(For more information about KEEP, see Chapter 15, Unit EYMP 4, page 321.)

specific policy for creativity and creative learning). See Figure 22.11 for an example.

A programme of change for the setting to enhance creativity and creative learning could be included as part of a general review of the provision for children's play and learning, or as a specific improvement exercise (such as (re)designing a

Activity

1. Summarise your setting's procedures for developing and improving provision for children's creativity and creative learning.

2. Describe how you have been involved in developing and improving the provision for children's creativity and creative learning in your setting.

3. Develop a programme of change for your setting to enhance creativity and creative learning, giving a justification and expected outcomes for each area of change. You could use the structure shown in Figure 22.11 for a programme of change involving (re)designing a specific policy for creativity and creative learning.



Useful resources

Websites

Born Creative – a series of essays bringing together experiences of creative practices in early years education, to show the importance of cultures, environments and networks in the enrichment of early years learning:

www.demos.co.uk/publications/born-creative

Parents as Partners in Early Learning Project – partnership with parents is shown in two ways in this project: parents become involved in book-making with their children, and they begin to learn about observing their children to see what interests them, and how they can extend their children's learning through their interests and patterns of learning:

www.ppel.in-the-picture.org.uk

Play England – based at the National Children's Bureau, Play England promotes free play opportunities for all children and young people, and works to ensure that the importance of play for children's development is recognised:

www.playengland.org.uk

Siren Films – Siren Films produces high-quality DVDs covering a wide range of topics such as: the first year of life; two-year-olds; three- and four-year-olds; learning through play; exploratory play; pretend play; outdoor play, learning and development:

www.sirenfilm.co.uk

Ofsted – the Ofsted website includes forms and guidance to help early years practitioners to develop their professional practice as well as prepare for inspection, such as the 'Early years self-evaluation form' and 'Are you ready for inspection?':

www.ofsted.gov.uk

Estyn – inspects quality and standards in education and training providers in Wales, including nursery schools and settings that are maintained by or receive funding from local authorities. For more information (in Welsh or English) visit:

www.estyn.gov.uk

Education Scotland – the new agency to support quality and improvement in Scottish education. It brings together HM Inspectorate of Education (HMIE) and Learning and Teaching Scotland (LTS). For more information visit:

www.hmie.gov.uk

 Useful resources

The **Education and Training Inspectorate** – inspects organisations in Northern Ireland that receive funding for education and training, including pre-school centres, nursery schools and classes. For more information visit:
www.etini.gov.uk

Books

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