



Making and being made: wise humanising creativity in interdisciplinary early years arts education

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3 **Title:** Making and being made: wise humanising creativity in interdisciplinary early years arts
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8 **Abstract**

9 This paper focuses on how wise humanising creativity (WHC) is manifested within early
10 years interdisciplinary arts education. It draws on Arts Council-funded participatory
11 research by Devon Carousel Project and University of Exeter's Graduate School of Education.
12 It is grounded in previous AHRC-funded research, which conceptualised WHC in the face of
13 educational creativity/performativity tensions. WHC articulates the dialogic embodied
14 interrelationship of creativity and identity – creators are 'making and being made'; they are
15 'becoming'. The research used a qualitative methodology to create open-ended spaces of
16 dialogue or 'Living Dialogic Spaces' framed by an ecological model to situate the team's
17 different positionings. Data collection included traditional qualitative techniques and arts-
18 based techniques. Data analysis involved inductive/deductive conversations between
19 existing theory and emergent themes. Analysis indicated that 'making and being made', and
20 other key WHC features were manifested. We conclude by suggesting that WHC can help
21 develop understanding of how creative arts practice supports the breadth of young
22 children's development, and the role of the creativity-identity dialogue within that, as well
23 as indicating what the practice and research has to offer beyond the Early Years.
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35 **Key words:** wise humanising creativity, interdisciplinary arts, participatory research, early
36 years, embodied dialogue
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40 **Introduction**

41 Creativity has been a core feature of the Early Years, formally and informally for decades (e.g.
42 Shagoury Hubbard 1996; NACCCE 1999; Prentice 2000; Duffy 2006; Kudryavtsev 2011; Craft
43 2013). This study builds on this to consider a relatively new conceptualization of creativity
44 within interdisciplinary early years arts to try to better understand both the theoretical
45 concept and the connected practice within 21st century educational imperatives for
46 creativity.
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53 The concept is wise humanising creativity (WHC) (Chappell and Craft, with Rolfe and Jobbins
54 2011; Chappell and Craft 2011; Craft 2013), which is driven by the recognition of creativity's
55 fundamentally humanising potential, and the need to intrinsically consider wisdom
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3 (Sternberg 2003). Banaji, Burn and Buckingham (2010) remind us that there are many
4 creativity rhetorics; and yet the CREATE Research Group at University of Exeter (UoE) found
5 that none of these encapsulated the humanising creative experiences that we were
6 documenting (Chappell 2008, 2011). In particular, the UoE team were seeing the process of
7 creators not only 'making' but also 'being made'. A reciprocal relationship between
8 embodied identity and the creative process was being evidenced; that is as we create we are
9 also creating ourselves; we go on a humanising 'journey of becoming' (Chappell 2011;
10 Chappell with Craft, Rolfe and Jobbins 2012).

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18 In the current UK educational climate of constrained resources being prioritised towards a
19 core traditional curriculum, those justifying creativity, the arts and culture (which might be
20 viewed by some as 'none core' activities e.g. Gove 2011), have perhaps turned to more
21 marketised arguments (Gertler, Florida, Gates, and Vinodrai 2002). We therefore find
22 creativity within education, often cited as beneficial because it prepares the creative
23 workforce of tomorrow, and fuels capitalist growth (Seltzer and Bentley, 1996) rather than
24 because it contributes to a humanising process, or the development of a 'whole person'
25 living in relationship with others.
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33 This focus on marketised creativity is perhaps reflected in how creativity is now positioned
34 within UK Early Years Programmes of Study. Until 2008 'creative development' was detailed
35 as one of six areas within the early learning goals and educational programmes (Early Years
36 Programmes of Study 2008). However Early Years Programmes of Study (2012) revisions
37 saw a re-prioritisation of these into seven prime learning¹ areas (communication and
38 language; physical development; and personal, social and emotional development, literacy;
39 mathematics; understanding the world; and expressive arts and design). These no longer
40 detail creative development, although the programmes articulate one of three
41 characteristics of effective teaching and learning as 'creating and thinking critically'. This
42 shift from explicitly naming creative development to downplaying it to a characteristic of
43 effective teaching and learning perhaps reflects a broader policy perspective which no
44 longer prioritises creativity within curricula as before. Prior to this it had even been argued
45 that creativity was not centrally positioned enough (Robinson 2015) and overall it might be
46 argued that the English curriculum is moving towards a less holistic take on creativity, even
47 in the Early Years.
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3 In the context of this reduced Early Years curricula emphasis on creativity the UoE team and
4 the Devon Carousel Project have been studying WHC. WHC first emerged conceptually in
5 secondary level dance education studies (Chappell and Craft with Rolfe and Jobbins 2011). It
6 has since been used to frame studies of: European primary and secondary level digital
7 creativity (Walsh, Chappell and Craft under review); 14 – 18 year old interdisciplinary dance-
8 focused practice; pan-European research aimed at developing creativity in science education
9 (Chappell, Slade and Greenwood with Craft and Black, 2014 in review). It has also been used
10 to support arguments for wider educational systems change (Hallgarten, Hannon and
11 Beresford 2015) and participatory research in older people's dance (Wakeley 2014).

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19 Across 2012 the team working on The Devon Carousel, Arts Council-funded *Playing with*
20 *Circles* became aware that WHC had strong resonance with the findings from their research
21 into the Carousel approach. Carousel is a Devon-based social enterprise, within which
22 professional artists specialising in interdisciplinary early years arts, collaboratively engage
23 young children and their parents/caregivers through participatory arts, creative learning and
24 outdoor play. The project aims to enrich lives, build confidence and help individuals to fulfil
25 their potential whilst combating barriers to arts participation¹. It was therefore a ripe
26 context for studying WHC.

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34 As the team moved into its 2013-14 Arts Council England funded research project, *Round*
35 *and Round You Turn Me*, WHC became a more active conceptual framework in
36 understanding 'how creative arts practice supports Early Years children's development'.
37 Within these broader aims which led to a research film (Dawson, Chappell, Cartwright,
38 Pender, Swinford and Ford 2014), a small team focused on: How is wise humanising
39 creativity manifested within early years interdisciplinary arts education? This included
40 two Carousel practitioner researchers and a University-based researcher. Through a review
41 of extant literature and discussion the team chose to collaboratively frame their research
42 within the WHC concept. The practitioner researchers then led on data collection and the
43 University researcher facilitated this and co-analysis. Research findings were collaboratively
44 developed and co-writing was key to their presentation (see methodology section for
45 further details).

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58 ¹ www.thecarouselproject.org.uk

Literature Review

In the last fifteen years, in the UK, a considerable body of work has developed which considers creativity within education. There are many rhetorics of creativity and it is now widely acknowledged to be multi-dimensional (Banaji et al 2010).

Drawing on this work, there are ways of conceptualising creativity which could be appropriate to framing study of interdisciplinary early years arts education. It can be said to nurture 'little c creativity' (Craft 2002), which suggests that creativity is about problem-finding and solving through life. Carousel practice certainly aims to contribute to young children and families doing this.

Under the 'little c creativity' umbrella, Craft developed 'possibility thinking' (PT) (e.g. Burnard, Craft, and Grainger 2006). She argued that children's creativity is driven by transitions from 'what is' to 'what might be', encapsulated in 'what if?' and 'as if' thinking. This is a potentially useful lens through which to understand young children's creative activity. And yet with its roots in a psychologically driven perspective and a stated intention to focus on Ryle's (1949) 'knowing that' and 'knowing how' (Craft 2002, 109), the project team found that it difficult to use PT as a frame for aesthetic activity without feeling that there was a need for more. Reid's (1980) work is helpful in understanding what this might be. He proposes that 'knowing this' or felt knowledge of experience, connected to the aesthetic, deserves a place within education alongside 'knowing that' and 'knowing how'.

More recently, working specifically within the Early Years, Nutbrown (2013) has discussed the 'aesthetic' as regarding senses, emotions and feelings. She draws on Dissanayake's (2001, 241) idea that infants are born with "'aesthetic incunabula', a... 'swaddling' which makes the emotional effects of the arts discernible from the earliest months". This is the human need to attend to the world through the senses, which manifests differently at different ages. She reasons that we need to ensure that education pays due regard to this human aesthetic capacity. Hence our research team's desire to more strongly recognise it within our creativity conceptualisation. Carousel practice is embedded within the artists' professional practice and as such seeks to actively work with babies', young children's and families' aesthetic abilities. Carousel's 2012 research and accompanying research film (Dawson, Chappell, Cartwright, Pender, Swinford and Ford 2012) showed that a key Carousel element was offering children a "'Grandness' – a multi-sensory 3 dimensional way of experiencing

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3 and exploring”, which relates to Nutbrown’s emphasis on young children’s aesthetic
4 capabilities.
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8 In order to more fully incorporate aesthetic capabilities within creativity we therefore
9 turned to Chappell’s humanising creativity (Chappell 2008, 2011) and, with Craft, wise
10 humanising creativity ideas (Chappell et al 2011; Chappell and Craft 2011). These concepts
11 have some similarities to, but are not the same as Fischman’s (2007) discussion of the need
12 for more humane creativity. Chappell’s work especially has been conceptually driven by a
13 desire to more actively include aesthetic understanding and ‘knowing this’. Chappell has
14 recently worked on arts-based, WHC-framed creativity research projects (e.g. Chappell and
15 Swinford in press; Chappell and Jobbins 2015) and this Carousel study is part of this.
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22 WHC derives from people engaging in collaborative thinking and joint embodied action to
23 imaginatively develop new ideas which are valuable to them and their community (Chappell
24 et al 2012). This means engaging with the ethics of what matters to the community. WHC
25 places a strong emphasis on the physical inter-relationship of creativity and identity, so that
26 in the process of making, children are also being made; they go on a journey of becoming.
27 This is an active process of change; it is guided by compassion and shared values because it
28 happens in an individual, collaborative and communal way. This seems particularly relevant
29 to the child-family-artist relationships within Carousel’s type of interdisciplinary arts-based
30 early years practice.
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38 Crucial to children having and sometimes becoming new creative ideas (e.g. in dance activity
39 where they *are* the dance) is the relationship between their ‘inside’ and ‘outside’. Children
40 can engage in dialogue and share themselves and their ideas (inside) with other people,
41 their ideas and the developing artistic idea (on the outside) (Chappell et al 2012).
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44 Briginshaw (2001) earmarks this inside/out dialogue as a means to creators generating new
45 arts ideas. Chappell et al (2012) argue that “those involved in humanising creativity create
46 responsibly, mindful of the consequences and their use by others”. ‘Humanising’ comes
47 from shared action being embodied; it takes place in the very place of being human, the
48 body; and it does so as part of a communal endeavour. In arts education especially, this is
49 guided by shared values, whilst empathetically negotiating others’ needs, shared ownership
50 of ideas and group identity. It is the fact that shared embodied action occurs within
51 communal endeavour with shared values that contributes to its humanising capacities,
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3 rather than all embodied action being humanising per se. Relating this back to Early Years
4 Arts, Carousel practice might be said to provide space for the arts-based inside-out/outside-
5 in creative dialogues that contribute to children's journeys of becoming in an ethically aware
6 and embodied way.
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11 Furthermore, Chappell et al (2012) have found support for this embodied, aesthetically-
12 based humanising dialogue in Shusterman (2008). As a body philosopher, he developed a
13 concept called 'somaesthetics' - the study of the experience and use of one's body as a place
14 of sensory-aesthetic appreciation and creative self-fashioning, where 'body-mind' is
15 inseparable. How young children not only work with their 'soma' aesthetically, but might
16 often be said to be more strongly defined by their soma than adults is often evident within
17 Carousel practice (Chappell and Swinford in press). This is supported by Nutbrown (2013,
18 241)'s argument that "the youngest of human beings engage with the world first through an
19 innate aesthetic attending, through their senses". There is therefore a strong connection
20 between the soma, aesthetic experience and the humanising process working 'in
21 relationship' and within wider notions of responsibility, which reinforces the inter-
22 relationship of these in order to understand creativity within WHC, which is considered here.
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32 So then, in framing this study, we have found it useful to apply the framing from other WHC
33 research projects (e.g. Walsh, Chappell and Craft under review). Walsh et al (under review)
34 identified four key features as being core to evidencing WHC, which have been further
35 developed into five themes here. These are, firstly, the core idea of making and being made.
36 This is grounded in the reciprocal relationship between creativity and identity, and the
37 related notion of humanising journeys of becoming. Secondly is the notion of new ideas
38 that matter. This means that creativity has the capacity to be humanising when it is carried
39 out with ethical consideration as part of creative value judgements in relation to what
40 matters to that particular community. Thirdly is the role of working on your own and with
41 others so that creativity occurs individually, collaboratively and communally and often
42 within a shared group identity. This is fundamentally driven by a dialogue between the
43 inside and the outside. Fourthly WHC is characterized by immersion in creating, that is
44 getting lost in an embodied creative flow in order to take risks and develop new, surprising
45 ideas. And the final feature is that of taking and sharing control where creators initiate and
46 share the development of creative ideas, and understanding/applying the principles that
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3 might guide decision-making. It is this framing of WHC that we have applied within this
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5 research.
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8 One final noteworthy point, is the fact that Carousel practice is interdisciplinary. Ajaykumar
9 (2004, 140) defined this as a “creative, dynamic and equitable encounter between forms
10 that perhaps have conventionally not even been considered in the same breath”. At times
11 Carousel’s interdisciplinary practice might combine more obviously (e.g. a print-maker
12 leading a session with a visual artist). But at others the disciplines interacting may be less
13 obvious (e.g. a print-maker with a dance artist). When a creative space is created in a
14 Carousel session between dance and print-making and the different ways of knowing that
15 the two disciplines bring, it might be argued that the possibilities inherent in that space are
16 multi-modal and multi-dimensional. This space of interaction is a key definer of Carousel
17 practice and is new territory for the investigation of the WHC concept, which has the
18 potential to facilitate new emergent understanding.
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29 **Methodology**

30 This is qualitative participatory action research driven by an approach developed by
31 Chappell and Craft (2011), which draws on the work Giroux (2003). This aims to flatten
32 hierarchies to research ‘with’ rather than ‘on’ practitioners. They developed a technique
33 called creative learning conversations to produce Living Dialogic Space, meaning that
34 academics, practitioners and where possible children engaged as researchers listen to each
35 other’s questions and ideas. This allows them to actively co-research an area around which
36 they share passion and curiosity, from which they may generate their own or shared
37 outcomes (Craft with Chappell, Rolfe and Jobbins 2011). This approach draws on the social
38 sciences, the arts practitioner (especially dance), and Early Years teaching philosophies, and
39 acknowledges the social construction of reality, and multiple perspectives applied to co-
40 interpret data.
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50 Across 2013/14, research was carried out within the Carousel Arts Council-funded *Round*
51 *and Round You Turn Me* project. Within broader questioning by the larger team, four
52 researchers focused on asking: how is wise humanising creativity manifested within early
53 years interdisciplinary arts education? It is this question that we are reporting on here.
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3 *Round and Round You Turn Me* consisted of 6 phases in sites including Children's Centres, a
4 community-based family session, pre-schools and a contemporary art gallery, in which the
5 research took place. In each 6 week phase, two artists collaborated on a different activity
6 which explored how creative arts practice supports Early Years development. Phases 1 and 4
7 involved 44 children and babies between the ages of 4 months and 18 months with 48
8 parents or carers also taking part. The research within these phases investigated how artists,
9 parents and babies can collaborate together to stimulate babies' senses. Phase 2 involved 15
10 children and babies between the ages of 6 months and 4 years with 10 parents or carers also
11 taking part. The research in this phase examined the challenges of working with babies and
12 older children. Phase 3 involved 6 children between the ages of 2 and 3 with 3 nursery
13 teachers also involved. The research within this phase considered how printmaking and
14 dance can increase children's body awareness. The research within phases 5 and 6
15 considered the nature of the artists' collaboration in a rural family group and a
16 contemporary art gallery. Phase 5 involved 10 family groups including 15 children between
17 the ages of 4 months and 4 years. Phase 6 involved 6 children between the ages of 3 and 4
18 years, with their parent or carer and teacher. The artist researchers (Catherine Cartwright,
19 Tamsin Pender and Lizzie Swinford) worked in different pairings in each phase making each
20 collaboration individual and distinct.
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34 Catherine Cartwright is a multi-disciplinary artist, working primarily with printmaking,
35 drawing and film. Tamsin Pender is a visual artist who has exhibited widely, including Tate
36 Gallery St Ives and Walsall New Art Gallery. Lizzie Swinford is a contemporary dance
37 practitioner (dancer and teacher) working in the community, schools, further and higher
38 education. Katherine Ford is the Director of Carousel and has shaped the vision of the
39 organization alongside securing funds. Kerry Chappell is a UoE Lecturer and specialises in
40 dance, creativity and educational futures; and participatory methodologies.
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47 Data collection across the 6 phases included traditional qualitative techniques such as
48 observations, reflections and interviews, and arts-based techniques such as reflective and
49 observational drawing, participant mapping tools and data artefacts, for example sculptures
50 by participants (Figure 1). Photography and film were also used, allowing for a focus on
51 movement, colour and shape where it took precedence over words. Observational drawings
52 were created by the visual artist to record activity and focus the act of looking, particularly
53 when collaborating with the dance artist. The printmaker created drawings of participants,
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3 in order to reflect upon a specific moment or sequence of events. Visual maps by parents,
4 practitioners and artists recorded participants' movements around and through the space.
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8 *Insert Figure 1 and caption*
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11 With practitioners working as both artist and researcher within the sessions, data collection
12 was often built into the arts activities. For example, where data was collected by
13 printmaking and movement in phase 3, a record of children's pathways in space was created
14 through photographing foot patterns printed through walking on paper. These showed the
15 limits of the pattern early in phase 3 where children were reticent and the prints went
16 almost entirely in one direction. In phase 4, parent/carers were given clipboards on a trip to
17 a museum on which to write observations and to graphically map the movements of their
18 children. In this way, multiple observations triangulated with the researchers' data were
19 found to capture fleeting but meaningful moments in the participants' journeys.
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23 Data analysis involved inductive/deductive conversations between existing understanding of
24 WHC represented by the five themes, and emergent themes surfacing from this new context.
25 Analysis was triangulated across the team, with one member leading on the first round of
26 lower level analysis, and other team members triangulating this before moving on to
27 develop higher level analysis.
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30 31 32 **Ethics**

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34 As the project was a collaboration between The Devon Carousel Project and UoE, the
35 research was subject to UoE's Graduate School of Education ethical guidelines (British
36 Educational Research Association [BERA] 2011). A UoE Certificate of Ethical Research
37 Approval was obtained from the Chair of the Graduate School of Education's Research Ethics
38 Committee. This involved submitting full details of the project to the Committee and
39 articulating how informed positive consent, anonymity and confidentiality, and no harm to
40 participants would be ensured; alongside copies of all research information letters and
41 informed consent forms. Participants in the research including staff, and children's parents
42 were given the opportunity to read about the research, its data collection techniques, data
43 treatment and publication plans, before signing the informed consent form. At the
44 beginning of each of the 6 research phases, the research was also verbally explained to
45 participants, and any questions answered.
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3 No research took place without informed consent from participants and the consent form
4 clearly explained the use of observation, interviews, audio-recording, still and moving
5 images in research and publication. Those who wanted to be involved but not have their
6 image used were fully respected in this decision; as were those who wanted to take part in
7 project activity but not the research element. Publication data was carefully modified
8 where appropriate, for example, to protect participants' identities. For example, the sound
9 has been removed from video clips where voices mention children's real names. Also, hard
10 copy data was stored in lockable cupboards and digital data in password protected online
11 areas.

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13 Overall, the research and accompanying informed consent forms worked to principles of
14 anonymity (pseudonyms are used for all participants), protection from harm, right to
15 withdraw and confidentiality. These BERA guidelines are foundational to the EECERA Ethical
16 Code for Early Childhood Researchers (2014) applied in this journal. The overarching ethos
17 of the project is one of democratic engagement incorporating university staff, practitioners
18 and participants into the research process as they wished.

28 29 **Findings**

30 The findings are presented below using the five WHC categories with emergent sub-
31 categories detailed where appropriate.
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34 35 ***Making and being made***

36 This is grounded in the interrelationship of creativity and embodied identity – a process of
37 becoming. There are three features of this: children expressing and developing their own
38 voice; actively using imaginative body mind; and experiencing personal change when
39 creating.
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44 We found evidence of children being offered "objects and materials to create opportunities
45 to explore the artworks and process children's responses through making" (artist
46 researcher/reflections/Ph6). The artists reflected on children finding their voice as the artist;
47 children took on that identity and extended ideas. In the gallery, one of the artist
48 researchers said to Emily "let's see?" and Emily responded "Don't touch it, it's mine, I made
49 it" (artist researcher/fieldnotes/Ph6). Emily sees her work as part of *her* world. At another
50 time, the artist researcher reflected "We have a picture of this artefact [Figure 2]: feather
51 coloured blue and wrapped in orange foil wrapper. I think she is being an artist" (artist
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researcher/reflections/Ph6).

Insert Figure 2 and caption

The second feature was children actively using their imaginative bodymind. Figure 3 shows children physically engaging in printmaking improvisations going beyond their obvious. A nursery staff member said: "It did make them aware - definitely more about themselves, different parts of their body" (nursery staff/interview/Ph3). One of the artist researchers also wrote (reflective analysis/Ph3):

the focus was feet. We put out the card for them to walk on in bare feet ...The rolling idea came from them and I think for them, in that context it did go beyond the obvious. It wasn't suggested by us (we weren't going to do rolling until week 2!)

Insert Figure 3 here and caption

Film data also demonstrates this imaginative bodymind in action². *Insert film link here [Ph3 Week 4 P1060208.MOV]*.

The third making and being made feature that we were analysing for was children experiencing personal changes when creating. Parents and nursery staff commented on personal changes for different children. For example: "it was good to see how much John got involved because normally he flits from activity to activity, he's quite busy. But he really engaged in the session" (early years practitioner/interview/Ph6). His involvement had grown so much that a nursery professional commented: "a life-changing experience for John". One of the artist researchers commented: "we had been concerned that John was wandering and not engaged until we realized he was 'just being' [Figure 4].... Is this the beginning of his journey of 'becoming'?" (artist researcher/reflections/Ph6)

Insert Figure 4 here and caption

We can therefore evidence here children beginning to both make and be made. We see this as a fledgling manifestation, with children at the beginning of their journeys, discovering

² This film clip has had the sound removed so as to not identify the children by their real names

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3 their voices, imaginative bodyminds and what changes to themselves and the world might
4 be possible through them.
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7 ***Taking and sharing control***

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9 This is concerned with initiating and sharing the development of creative ideas and
10 understanding and applying principles that might guide decision-making. Three features
11 framed our analysis: artists and learners initiate or respond to others ideas appropriately;
12 see how rules work and what happens to them; are confident to decide what to do and to
13 do it.
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19 We found strong evidence of learners initiating and responding to the ideas of others
20 appropriately, for example one mother observed, "I like getting involved in her world."
21 (Parent/post-it note/Ph4). We saw evidence of ideas initiated by children responded to
22 somatically (Shusterman, 2008), exemplified in Figure 5: a mother's response is embodied as
23 she leans back to support her baby and follow his gaze during a baby-led tour of a museum.
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29 *Insert Figure 5 here and caption*

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31 The flattened hierarchy of child-family-artist relationships nurtured by the artists created
32 opportunities to see the second feature (how rules work and what happens to
33 them). "Parents and artists mirrored the babies' actions and responses, creating the
34 opportunity for turn taking between parent and child" (artist researcher/reflective
35 analysis/Ph4). Film footage also shows this mirroring in action. *Insert film link here [Ph4*
36 *Week 3 VID00177].*
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43 *Insert Figure 6 here and caption*

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45 Artists and learners could be seen to occupy each position in Figure 6 at various times within
46 Ph1: Carousel artists act, parents observe and mirror actions to baby; baby observes and
47 mirrors the actions; baby acts and parent or artist observes and reflects their actions back. In
48 this way, rules of creative engagement were observed and acted upon in ways that passed
49 control around between Carousel artists and participants.
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54 The third feature is concerned with learners' confidence in deciding what to do and to do it,
55 particularly relating to art-focused decision-making. There was evidence of sophisticated
56 decision-making and even very young babies were active collaborators, not passive
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3 recipients of artists' curious offerings (activities or situations established to challenge
4 children's curiosity): "Ingrid pulls a string. The whole structure moves up and down. She has
5 a face of joy while she follows with her gaze how the strings move"
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7 (Volunteer/observation/Ph4).
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11 Carousel artists working within a contemporary art gallery with 3-4 year olds witnessed
12 them becoming the decision-making artist. "I introduce the idea of one person being the
13 artist and the other being the clay that the artist shapes and moulds into position. This
14 quickly turns into mirroring as Belinda strikes many poses and I mirror her. I think she really
15 gets that she is posing as a statue, making funny faces, changing position, holding it and then
16 changing to another pose" (artist researcher/reflections/Ph6).
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22 We saw evidence that very young children began to take and share control by mirroring,
23 turn taking, and beginning to lead adults. As children developed and were stimulated by
24 Carousel artists' curious offerings in the contemporary art gallery, children displayed
25 decision making skills that put them at the centre of their own creative journey and actively
26 played with ideas of artistic identity and ownership.
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32 33 ***New ideas that matter***

34 This incorporated three features; explores and actions new ideas; thinks about the
35 consequences of ideas; understands that different ideas are of different value to their
36 community.
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41 We found many instances of children generating new ideas, developing different ways of
42 doing things. One of the artist researchers reflected that children worked out that to bump
43 balloons they needed to use "sharp movements...[the] dynamic is very clear in children's
44 movement even if they don't touch [the] balloon" (artist researcher/reflection/Ph3). Figure
45 7 (Ph3) shows children using paintbrushes to prod jelly. Here they were interested more in
46 testing its properties than eating it.
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53 *Insert Figure 7 here and caption*
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56 Parents commented on this 'newness': "I think we do more new things in the 90 minute
57 session than we do in the rest of the week" (parent/email/Ph3). Film data also showed
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3 evidence of this 'newness' when a new intensity of focus came into a child's engagement.
4 *Insert film link here [Ph5 Week3 P1060699.MOV].* The research team felt that one way their
5 work allowed for this personalized 'newness' was by placing children at the centre,
6 encouraging them to lead.
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11 The second feature, whether children were thinking about their ideas' consequences was
12 less evident. Although children were physically thinking through their related actions in the
13 elastic maze (a 'curious offering'). Two artist researchers commented on seeing a girl
14 "decision making and exploring in action" (artist researcher/reflection/Ph5), as they
15 observed her walking through the maze independently, lifting threads and looking around
16 her as she decided what to do. *Film data also supports this in action. Insert link to film clip*
17 *here [Ph5 Week4 P1060736.MOV].* Although this is not direct evidence of children thinking
18 about artistic consequences, the early years practitioners reflected that there may be
19 something of this informing children's decisions. Clare noted the "seriousness and grandness"
20 of the artistic practice (early years practitioner/interview/Ph6).
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29 In relation to the third feature, understanding that different ideas are of different value to
30 their community, there are inklings of this, but no more. One of the artist researcher
31 described a situation in which:
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34 Belinda made a person from objects in session 1...Session 2 they made individual
35 person 'stamps' and printed them into boxes. They arranged the boxes into what
36 Tim called 'house of people'. In session 4 they found places for their own boxes.... I
37 think they are making decisions about what is important to them individually and as
38 a group (artist researcher/reflections/Ph6).
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44 There was also observational data, which showed children discerning between carpet and
45 bubble wrap, the beginnings of perceiving different textures with different art values
46 (Volunteer/observation/Ph4).
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50 So, within the data, we can see strong evidence for children exploring and actioning new
51 ideas; and some evidence of them beginning to consider their ideas' physical, social and at
52 times artistic consequences. However, there are only hints of children explicitly
53 understanding that they can choose between ideas because they matter to them or their
54 group.
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Working on own and with others

While WHC attends to the individual journey of becoming, it flourishes in a communal context. Creativity humanises because it develops the individual in relationship (Figure 8).

Insert Figure 8 here and caption

The core features used to frame here were: children asking questions to other people and of themselves; questioning other people's ideas to see if they are different to your own; trying to find ways to work with other people or to work differently. We also found evidence for a new sub-category: dialogue across art forms.

There was evidence of children asking questions to other people and of themselves. One of the artist researchers reflected how children invited adults to join their creativity asking, "which one do you want? ... come and do it too. Let's see what happens" (artist researcher/reflection/Ph2). This question acknowledged different choices and a discussion ensued centring on them, indicating an emergence of the second feature; questioning other people's ideas to see if they are different to your own. In general there was less evidence for this.

The third feature, trying to find ways to work with other people or to work differently was strongly evidenced by the prevalence of the terms 'sociability', 'community' and 'secure relationships' in artists' observations and analysis. A parent commented on the "interaction between babies. Trying to converse and copy each others movements" (parent/post-it/Ph4). Film data shows this in action too. *Insert film link here [Ph 4 Week 3 VID00170]*.

Where children were fragile and reluctant to engage, close work with known adults encouraged them to participate (Figure 9).

Insert Figure 9 here and caption

Artists observed a sense of community where adults supported children across families and helped the artists facilitate the session, creating a shared group identity. However, artists

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3 sometimes observed a negative sociability, as adults were sociable between themselves
4 instead of engaging with the children.
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8 From the artists' collaboration, a sub-category of 'dialogue across art forms' emerged.
9 Artists merged and stepped between disciplines, devising activities where art forms were
10 integrally linked. One participant described the "buzz of newness and excitement" that
11 resulted from the "dynamic of two different collaborating artists" (parent/email/Ph5).
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16 *Insert Figures 10 and 11 here and captions*
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19 Children explored the print process using movement; lying flat, being "inked" by a dry roller
20 (Figure 10) and covered with "paper" or fabric, which can also be seen in the film data. *Insert*
21 *film link here [Ph5 Week 3 P1060694.MOV]*. They made their own intuitive links across art
22 forms. One child drew Spiderman and "sort of jumped the pastel up and down...he became
23 Spiderman...this movement then turned into dancing; with twirls and other movements"
24 (artist researcher/reflections/Ph2).
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30 This dialogue allowed ideas from inside the child to be expressed physically and shared with
31 others. Throughout the data there are instances of ideas bubbling to the surface and
32 emerging as questions and actions that enable children to work alone and with others.
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36 37 ***Immersed in creating***

38 We were working to analyse three features here: children getting lost in what they were
39 doing when creating, liking to do things which went out of their comfort zone, and
40 frequently come up with surprising ideas.
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45 Artists observed that the sessions' pace and wealth and variety of activities resulted in a
46 busy, excited atmosphere in which families moved between related activities, and children
47 frequently got lost in what they were doing when creating: "Gareth really enjoyed being a fly
48 caught in the elastic spiders web, buzzing and wriggling away. He almost missed snack time
49 because he was so caught up in it" (parent/e-mail/Ph5).
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55 In Figure 12, children are spooning paint onto paper between pots, engaged in exploring
56 independently for a long time.
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5 *Insert Figure 12 here and caption*
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8 For the second feature, 'likes to do things which go out of their comfort zone', we found
9 evidence of the artists seeking to challenge children and adults to try new things. By
10 participating in these activities or not, children demonstrated their willingness to move
11 outside of their comfort zone. In the contemporary art gallery, over a few weeks, children
12 became familiar with their environment - one child said: "This is my favourite space – there
13 is so much room". But some still found some of the subject matter (e.g. figurines)
14 challenging. As this happened, artists sought to work with this challenge and one reflected:
15 "These figurines are familiar by now but still elicit a response that indicates discomfort.
16 Would making artworks themselves from figures and clay enable this to be expressed and
17 processed?" (artist researcher/reflections/Ph6).
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26 There was then evidence that children came up with surprising ideas. A child used a golf tee
27 from home as a tool for drawing on tissue paper that was covering ink (monotype drawing)
28 (Ph5). Throughout the project, children frequently surprised the adults in how they used
29 props. For example, in an outdoor movement activity with water a child was observed
30 "dipping his ironman toy into the water to make the toy do the jumping. Once inside this
31 same toy was dipped into the paint pot of coloured water and onto the paper" (artist
32 researcher/reflections/Ph3).
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40 Overall then we see all five of the WHC core features evidenced in some way; the pattern
41 and significance of which we will discuss next.
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46 **Discussion**

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48 So in framing Early Years interdisciplinary arts education with WHC, we can see evidence of
49 the previously researched WHC features. Making and being made, perhaps the most
50 important feature, emerged within our analysis. We saw evidence of children beginning to
51 develop their own voice, both literally and through their bodies, with parents commenting
52 on some relatively profound changes for their children within the process. We can connect
53 this to Briginshaw (2001), also highlighted in Chappell et al (2012), who emphasises the
54 importance to the 'becoming' process of being able to experience different identities. Young
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3 children were able to step into the artist role, seeing the world from a different perspective
4 and then also seeing themselves and their capabilities afresh. Also, when Carousel practice
5 engages children in being an *artist* this is an inter-disciplinary engagement where children's
6 voices are manifest via different but intertwined ways of knowing the world and expressing
7 their version of it. WHC has been studied in the interdisciplinary context of upper primary
8 European arts/science education (Chappell et al in review) and it is important to note that
9 the role of integrated disciplinary ways of knowing in developing identities and new ideas in
10 this early years study, can contribute to this growing international perspective on WHC.
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18 The findings also indicated young children engaging in sharing creative control between
19 themselves and adults within flattened hierarchies. Through its mirroring, turn-taking and
20 children leading, Carousel practice is strongly collaborative and communal, with an emphasis
21 not only on children and early years professionals, but also on accompanying parents or
22 carers and, at times, siblings. This resonates with Faulkner, Coates, Craft and Duffy (2006)
23 who argue for the importance of early years cultural and creative activities as socially
24 constructed dynamic practices which emerge through interaction. The relationship dynamic
25 of working solo and with others therefore seems to offer a rare environment in which babies
26 and young children can share new idea development with family and professionals in a
27 subtle way. This extends their creative learning beyond what is possible in the home or
28 nursery. This is not at all as explicit as learning the choreography rules in a secondary dance
29 classroom (where the theory originated), but it provides an important very early
30 apprenticeship for young children into individually, collaboratively and communally
31 manipulating and learning rules with a bridge between home and the more formal
32 educational settings to which they will slowly be introduced.
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44 The social and interactive nature of these processes also resonates with Samuelsson,
45 Asplund Carlsson, Olsson, Pramling and Wallerstedt's (2009) articulation of the importance
46 of conversing and interacting in early years arts learning in their large scale study in
47 Scandinavia. This study reinforces this international argument for collaboration and
48 interaction in early years education. It also adds an argument for the importance of young
49 children engaging communally. This means stretching children to engage in a more shared
50 group identity which goes beyond basic group work, and emphasises communality as
51 another vital layer of their social mix. In turn it is important that communality is evidenced
52 here in relation to creativity which in other arenas has been seen as reducible to the
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3 individual (e.g. within more cognitive conceptualisations of creativity, e.g., Boden [1990];
4 Cropley [2001]). The new emergent sub-category in this study of 'dialogue across art forms'
5 adds to Samuelsson et al's (2009) arguments further, as it highlights the role of the
6 interdisciplinary context, and ensuing new shared spaces within which this individual,
7 collaborative and communal creativity can occur.
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12 The findings of this study also strongly connect to the notion of learning fledgling ethical or
13 moral rules within new ideas in early years interdisciplinary arts practice. Chappell and
14 Swinford (in press) writing internationally on improvisation in early years dance practice
15 have discussed seeing the beginnings of what Le Voguer and Pasch (2014, 102), citing Gill
16 (2007), refer to as 'everyday morality'; we would argue that this is evident in small ways
17 here too. The findings above demonstrate children trying out new ideas for them, with some
18 evidence of them considering consequences. This is perhaps to be expected for children so
19 young. But the fact that there is fledgling evidence of children considering the consequences
20 of their creative activities is important in pushing our understandings of creativity. It takes us
21 beyond an innovation for its own sake definition of the term, and brings in questions of
22 ethics and trusteeship (Sternberg 2003). This study demonstrates that we can see early
23 years education as a potential starting point for considering what wise creative action might
24 be, and how children might learn to consider 'everyday morality' in small but cumulative
25 ways starting in their first educational environments.
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37 Finally in relation to immersion there are connections to be made to Shusterman (2008, 2)
38 who, writing in America, notes the importance of immersing via the whole body which
39 "constitutes an essential fundamental dimension of our identity". Here we see under 5's
40 physically immersed in their arts-based activity, although perhaps less willing to take risks
41 which may be a more gradual part of their arts learning process, and personal growth.
42 Shusterman (2008, 214) also argues for us remembering that we are not "self-sufficient
43 agents but stewards and impresarios of larger powers"; while these young children may not
44 be fully aware of this future capacity, the interdisciplinary arts activities provide a palette
45 within which they can begin to test out their own self and its somatic relations in a safely
46 immersed way. We can therefore make contributions to ideas beyond the early years which
47 argue for a more 'embodied' understanding of human existence per se, and which we see in
48 fledgling form here in our findings. Being able to immerse in the 'flow' is an element of the
49 creative process per se which has been carefully articulated by Csikszentmihalyi (1996). To
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3 see this manifesting in this early years data, in such an embodied way, provides an indication
4 again as to a broader conceptualisation of creativity than might perhaps have been fully
5 considered to date within the early years.
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9 All five features of WHC are evidenced in fledgling form in this study, which is the first time
10 this has been seen in an Early Years context. Previous WHC research has posited that the
11 journeys of becoming which ensue from WHC are incremental and cumulative, and this
12 study provides the first evidence of the initiation of this for children as young as 4 months. It
13 also reinforces the arguments being made more widely in the literature for creativity to be
14 conceptualised and practiced as a 'confluence' of dimensions (e.g. Amabile 1996; Craft 2002)
15 rather than a narrowly individualised or more cognitively (e.g. Cropley 2001) defined ability.
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24 **Conclusion**

25 As stated earlier, creativity has long been a core feature of Early Years education (e.g.
26 Shagoury Hubbard 1996; NACCCE 1999; Prentice 2000; Duffy 2006; Kudryavtsev, 2011; Craft
27 2013), but it now seems less central with the reprioritisation of UK Early Years learning goals
28 (Early Years Programmes of Study 2012) perhaps reflecting similar shifts in other western
29 countries, such as America (Carlsson Paige 2008). Despite this we have been able to
30 evidence the beginnings of wise humanising creativity in early years contexts working within
31 these parameters. In terms of ongoing policy and practice there is a message to relay that
32 creative activity can still have "life wide" (Craft 2002, 1) implications for children's
33 development. Although creativity is now defined in the UK Early Years as a 'characteristic of
34 effective teaching', this study indicates that it could permeate all seven associated 'areas of
35 learning'. Through the way in which WHC is evidenced here it could certainly appropriately
36 emerge in all the earmarked areas, especially personal social and emotional development,
37 communication and language; physical development; understanding the world; and
38 expressive arts and design. However we would argue for more. Having evidenced WHC here,
39 we would argue that creativity conceived and practiced from such a confluence perspective
40 pervades across young children's development and it should be re-positioned more centrally
41 within Early Years curricula, not only in the UK, but in other educational systems where it
42 has been eroded (e.g. Carlsson Paige 2008).
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3 Further, an interesting development for this research from here would be to investigate,
4 whether, despite new similar policy constraints in other parts of the educational curriculum,
5 this kind of interdisciplinary arts practice has relevance in nurturing WHC beyond the Early
6 Years. We would argue that the way the practice shares control, values collaboration and
7 community, and works alongside children in an embodied way that flattens hierarchy to
8 facilitate WHC creates opportunity for creativity learning that has potential at least into Key
9 Stage 1, and perhaps beyond, especially as the original WHC conceptualisation emerged
10 from study of secondary school arts practice.
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18 Having said all of this we do not want to fuel a position in which creativity becomes
19 increasingly connected solely with arts activity in early years practice. WHC as a creativity
20 theory has been applied and used to frame understanding of creativity in digital and science
21 learning contexts as well as the arts, and across the age ranges. Drawing on Craft's (2002)
22 seminal writing in this area, we would strongly argue that creativity is manifest across all
23 disciplines. Indeed the evidence that we offer in this paper, although taking place under the
24 'banner' of interdisciplinary arts is grounded in the Carousel project aims of developing the
25 whole child, and for the arts to integrate with other EY learning experiences to allow
26 children to learn about themselves and their world, rather than simply themselves as artists.
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34 Although a small study, we feel that we have an important contribution to make in terms of
35 arguing less for creativity in education as connected to young children being innovative for
36 its own sake, but more for creativity in education as being a collaborative and communal
37 endeavour which is grounded in the body, and which can contribute to developing a whole
38 person who considers the impact of their actions. Drawing support from Nutbrown's (2013)
39 argument that infants and young children have an aesthetic swaddling, Chappell and
40 Swinford (in press) have argued that children perhaps understand the nuances of lived
41 embodied experience in their often pre- or semi-verbal worlds in a more intense way than
42 adults, because their bodies more often provide them with their interactions with the world
43 at this age. WHC emphasises the importance of creativity as embodied, and we therefore
44 aim that through this work, we can contribute to strengthening the argument for both
45 creativity across disciplines and embodiment per se to be honoured as a vital part of EY
46 education and beyond.
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3 Certainly this study can be added to the developing body of international research into WHC
4 now, in early years, primary and secondary contexts (e.g. Craft 2013; Walsh et al in review;
5 Wakeley 2014; Hallgarten et al 2015) to make an integrated argument for less rational, risk-
6 averse education. This resonates with the work of Tobin (e.g. 2004) in American and
7 Japanese cultural contexts, who argues against pure rationality in education. Through our
8 research we can contribute to these international debates and show that interdisciplinary
9 arts practice in the early years can nurture WHC and encourage journeys of becoming
10 through embodied, creative, communal learning activities.
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17 While WHC attends to the individual journey of becoming, it flourishes in a communal
18 context where journeys are interconnected. Creativity humanises because it develops the
19 individual in relationship, and it develops the community and its values through the
20 individuals within it. With increasing threats to the interactional, creative and playful
21 environments of early years education across the world, this study provides evidence to
22 argue for how vital and productive for young children's development these elements can be
23 in early years education. Writing about early years education, Carlsson Paige (2008) has
24 stated that academic skills are only important if they make us more human. We would agree
25 that these skills are important for our citizens of tomorrow, but reinforce from this study,
26 that these need to be nurtured within wise, humanising environments where creativity is a
27 necessarily central concept in both curricula and practice, if we really want young children to
28 fully thrive.
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44 Clemente.
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For Peer Review Only

Figure List

Figure 1: Collaborative sculpture made by children in response to Matthew Sawyer exhibition (Ph6)

Figure 2: Emily's feather/foil artefact (Ph6)

Figure 3: Rolling on corrugated cardboard to experience texture with whole body (Ph3)

Figure 4: John 'just being' in the space (Ph6)

Figure 5: Mother following baby's gaze (Ph1)

Figure 6: Representation of Act, Observe, Mirror

Figure 7: Paintbrushes used to wobble jelly.

Figure 8: Mirror drawing together (Ph5)

Figure 9: Flour play (Ph3)

Figure 10: Printing bodies (Ph5)

Figure 11: Printing with ink (Ph5)

Figure 12: Getting lost in painting pots

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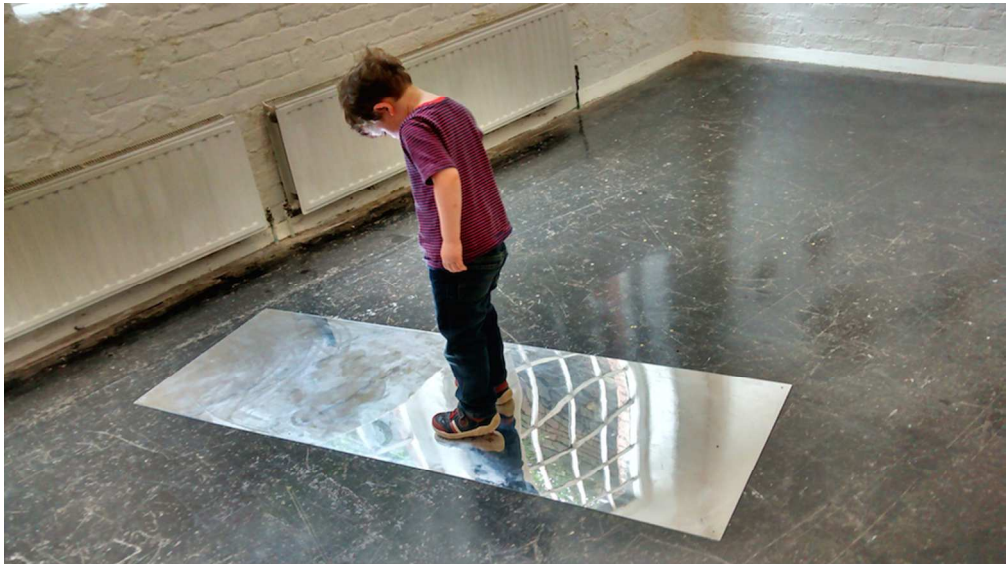
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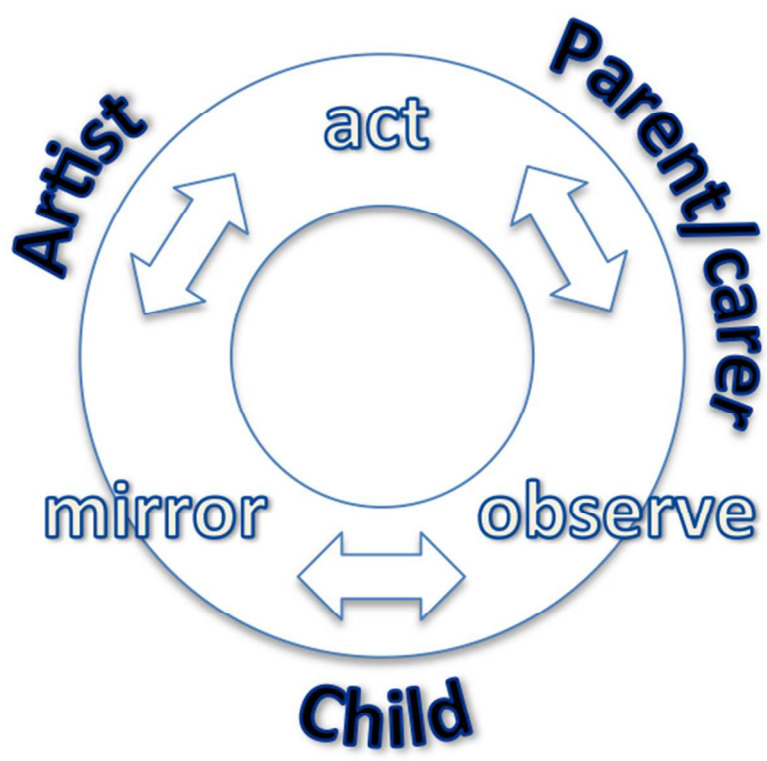
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