



Notes

1) Using this map (hover over the note ->)

Click and drag the grey background area to move the map around

Click on the - and + signs to collapse and expand branches

Hover over a note icon or click on it to see a note.

2) EYSRT focus areas

Focussed areas for discussion at the meeting, with discussions, suggested solutions and agreed actions.

3) Discussion

Often networks are trying to use networking to reach and support precisely the people who don't find out about or get the time or make the time to come to networking events.

4) Use network members as advocates

contacting and promoting the network to their friends and colleagues.

5) Try to reach those whom the 'hard to network' listen to.

For example, if you're trying to bring settings staff into a network, try communicating with the Authority EY rep about the network and its benefits to participants.

6) Use case studies and stories

From network participants, reporting on the impacts and benefits they've had from the network.

7) How do you make high quality practice stick?

Having trainers and practitioner awarding bodies involved in practitioner networks?

Creating a need; creating demand; making it mandatory.

See action below on Facebook group.

8) Consequences of no EY in the QME for practitioner progression

The Qualified Music Educator qualification, currently in development, looks at practice with 5-19-year-olds - i.e. not at Early Years practice. Beyond this being a missed opportunity in itself, it also proposes an EY-specific problem for practitioner progression:

- the L3 Creative Practitioner qual covers 0-19
- the L4 QME covers 5-19
- EY is therefore missed out for practitioners wanting to progression beyond the Creative practitioner qual in creative arts/music.

9) Developing a creative curriculum for the setting itself (not the practitioners or the practice)

This could be developed alongside ACE and CCSkills, with reference to the Creative and Cultural Practitioner Qualification (level 3) and the Qualified Music Educator qualification (level 4).

As a well-built curriculum, it could be used as a tool to give to providers of EY qualifications (incl generic EY qualification) to enable them to incorporate creativity into their qualifications.

Quality in the setting might be assured by a commitment to the following elements of quality for practice:

- understanding EY child development
- artistic and social pedagogy
- understanding qualities of different settings
- dealing with creative settings creatively
- understanding the creative process and how to facilitate it: reflecting on the experiential process as it's happening; action learning; experiential assessment

10) n.b. similar to the Earlyarts Kitemark

Earlyarts are currently developing a kitemark for early years creative practice that is aimed at validating the provider organisation, not its practice. It is currently being piloted with various providers.

The process is essentially:

- a provider seeks kitemark validation
- a validator panel member visits the provider and assesses against criteria

- if successful the provider is kitemark-validated
- this brings promotion opportunities from Earlyarts

11) What's the challenge?

Quite a lot of the things that we want people to understand, around musical practice and creative practice, are difficult for us to articulate, the more embedded we become in that practice. For example, "music" induced panic amongst some settings staff!

This is compounded by the fact that the many stakeholder groups around the EY setting (Musicians, EY Professionals, health visitors, parents, journalists, policy makers) all have quite different jargon and verbiage for talking their subjects and business.

12) This is a key challenge for us as new communication channels open up

In particular, social media give us new potential opportunities in creative/musical EY practice, to communicate directly or indirectly with parents and practitioners on a large and targeted scale. Traditionally, influencing practice has been principally a case of influencing policy, creating resources, sharing practice, and creating training. But now we have more direct potential to reach practitioners/parents.

As an example, Nursery World have far larger audiences in the online communities than they do in magazine print runs. And, broadly speaking, they reach practitioners, young people and parents on Facebook; but decision-makers on LinkedIn.

To take advantage of this social media potential, we'll need to ensure that we can communicate in the right languages.

13) Participants' Objectives, Challenges & Opportunities

What are we, as individual organisations, trying to achieve, what's holding us back, and what new opportunities could be explored?

14) Difficult to network practitioners with significant diversity between them

It can be difficult to network practitioners effectively when there are significant differentiation gaps between them, e.g.:

- levels of skill, understanding, experience
- significant disparities between one locality and another and practitioners consequently operating in very different circumstances

15) Difficult for the effective practice to reach the spreaders

It can be difficult for people working to spread effective practice to find out about the effective practice that's been developed (and needs spreading!):

- excellent practitioners don't realise that their practice is worth sharing
- and don't know how to share it, or whom to share it with

16) Achieving comprehensive geographic / cultural coverage

Working to ensure that networks and networking include people from geographically remote / sparse areas and that they are accessible to people from all walks of cultural life, esp ethnic minorities.

17) There's a lack of HE training for EY music/creative practice

Helsinki University has a good model for this: a 4-year undergraduate music educator programme for early years, museums, cross-arts etc.

18) Cultural extension - not implantation

Musical/creative activity can be about enhancing what's already there, as well as bringing in new music, artwork, repertoire, material etc. The cultural extension approach can be particularly important in places where cultural barriers exist.