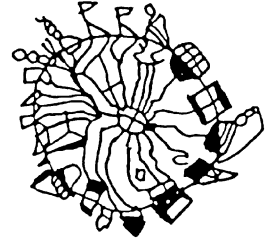


THE HUNDRED LANGUAGES OF CHILDREN EXHIBITION:
UK 2000 TOUR REPORT



Report compiled and edited by Mary Fawcett, May 2001

Contents

Introduction
Tour Development and Management
Cardiff
Belfast
South West
Bristol
Bradford
Scotland
Fanning the Winds of Change – a closing comment



The regional and national organisers, and designer

Introduction

The UK Tour 2000 of the ***Hundred Languages of Children Exhibition*** was a huge and highly successful undertaking. This report aims to record the main facts of the enterprise and to demonstrate the breadth of interest across the country. It forms invaluable documentation for sponsors as well as educators, trainers and policy makers, parents, and community members in all areas of early years practice, and perhaps future exhibition hosts.

It was a powerful experience for those who were involved and these thoughts from a steward reflect the emotions of many people:

'Several times during the period that the Exhibition was in Exeter, I was moved to tears. It seems to me to have had a presence, a life of its own. During April 2000, I somehow experienced something powerful, something that will have an impact on me for ever. I lived and breathed the Reggio experience. ... How can it be that an Exhibition, a static series of images, could conjure up such raw emotion? I cannot begin to answer that question... I can only say that if you were there, you too would have been touched by the experience brought to you. ... I have a sense of anticipation, of excitement, a feeling of belongingness/connectedness/linkedness with a family of people, some of whom I have never met before but had a real sense of kinship with. ... This is the stuff of dreams and Reggio - co-operative, collaborative and respectful.' Miranda Norrington.

Tour development & management

The UK Tour comprised seven venues: Cardiff, Belfast, Exeter, Bristol, Bradford, Glasgow and Coventry. This was an organic initiative, which depended upon the enthusiasm and commitment of the individuals who came forward to propose their particular region as a host.

The tour was suggested and co-ordinated by ***SightLines Initiative*** in partnership with the ***British Association for Early Childhood Association (Early Education)***. Robin Duckett at ***SightLines*** liaised with Reggio Children for the content of the exhibition, speakers for the many conferences and the Study Tours. He also worked closely with the Roger Wild and Oxford Exhibition Services as well as co-ordinating the Regional Organisers' meetings. The first meeting was held in Newcastle in October 1998.

Robin was responsible for general overview & advice, supply of books, videos and resources from Italy, Sweden and the UK which were on sale at each venue. Roger Wild master-minded the construction of new screens, the design plans for each venue and the organisation of the team who set up and dismantled the exhibition. Jenny Rabin at ***Early Education*** negotiated the contract with ***Reggio Children*** in Italy and handled the financial administration for the tour.

Regional organisation

Each region had the responsibility of raising the necessary funds, of finding a suitable, accessible venue of about 650 square metres and developing a local programmes of activities. Accounts from each region follow.

1. CARDIFF 4 to 13 January

The decision to include a venue in Wales was taken only 7 months before the Exhibition was due to open. In that time steering group had to be set up, the necessary funding to be raised from the 22 education authorities in Wales, the Brief Exhibition Guide and other material had to be made available in both English and Welsh, as required by law, and a suitable venue found. The All-Wales Early Years Adviser's Group was represented at the Regional Organisers meetings by Ann Roberts (*Early Education's* development officer for Wales).

The installation of the Exhibition at the University of Wales Institute, Cardiff, was not without difficulty as it had to be completed before Christmas with many roads closed due to snow and ice. The exhibition arrived in much larger and heavier cases than expected which created health and safety, and logistical problems. All the other regional organisers learned that they too would need to order fork-lift trucks, re-examine the access to their venues, and the number of volunteers they had to install and dismantle the Exhibition.

The Cardiff Exhibition was opened by the National Assembly of Wales' Secretary for Education at a ceremony attended by directors of education and chairs of Early Years Development and Childcare Partnerships from all over Wales.

During its two weeks in Cardiff, the Exhibition was open from 9.00 am until 9.00 pm every day including the Saturday and Sunday and was visited by over 3,000 people from all over Wales – as well as a party of Koreans. A conference on the middle Saturday with Jean Ensing and four Birmingham nursery teachers was very successful as was the sale of Exhibition-related publications.

For further information, please contact:

Ann Roberts 01792 234227

2. BELFAST 31 January to 22 February

The venue selected after various attempts, was the Golden Threads Gallery of the Flax International Arts Centre. Planning was done by a steering group from 10 agencies including representatives from 5 different Education and Library Boards, Inspectors, Art and Design colleagues, the Arts Council, Curriculum Council, teacher training colleges and the voluntary sector.



The installation was carried out by a team of volunteers from the local Art College.

At the Official Opening the key speakers were Carmel Gallagher (Curriculum Council) and Declan McGonigle (Director of the Modern Art Museum, Dublin).

There were just over 2000 visitors during the 20 days during which the Exhibition was

open. Most came in organised groups. There was tremendous interest from colleagues from the Republic of Ireland with numerous requests to show the exhibition in Dublin, Cork and Galway.

There were introductory talks for visitors which focussed on three sections of the Exhibition: Colour in our Hands, City in the Rain, and Crowds.

Workshops for children and families were organised by the Voluntary Services *Sticky Fingers Project*.

A major conference during the exhibition was organised by **Early Education** (Belfast Branch) when Margy Whalley (Pen Green Centre, Corby) talked about how her visits to Reggio have influenced her practice. Later in the summer there was a conference on creativity organised by the Preschool Learning Alliance when Professor Ken Robinson was to speak.

Funding came from the five Education Authorities, Northern Ireland Arts Council, Northern Ireland Playgroups Association and from local sponsorship.

For further information, please contact :

Anne McDermott: 028 38342467

3. SOUTH WEST (EXETER) 16 March to 26 April

Devon, though the initiative of its Primary Adviser (Early Education), had booked the exhibition for March and April, making use of both term time and holiday periods. Cornwall had also made a bid for the Exhibition, which they were granted for August. Other Local Education Authorities (LEAs) in the South West had agreed to support the Exhibition in Exeter because of its central location and Cornwall, in the interests of the whole, approached Devon LEA and suggested we amalgamated. To that end, the South West consortium was formed, led by Devon, and also comprising Cornwall, Plymouth, Somerset and Torbay.

The Steering Group comprised representatives from all the LEAs/Early Years Development and Childcare Partnerships in the consortium, as well as Dorset **Early Education**, the managers of the venues and other representatives ie. headteachers, advisers, artists, pre-school groups, Higher Education, etc.



After much negotiation the appropriate space was found, given freely by three major locations in close proximity in central Exeter: the Royal Albert Memorial Museum, Exeter Phoenix and Exeter Central Library. This was the first time that **Reggio Children** had agreed to the Exhibition being split. The journey between each part of the Exhibition provided a natural break which was much appreciated and reflected in comments in the visitors' books. Gandy Street became the natural 'Italian piazza' connecting all three venues. The

addition of the splendid Spacex Art Gallery, providing parent/child workshops and the additional resource area, was much valued by the numerous groups who attended them.

Extensive training took place prior to and during the Exhibition. Before the exhibition came, three artists from Newcastle shared their interpretations of 'Reggio Pedagogy' in a workshop with local artists and practitioners, sponsored by South West Arts. In addition, training was provided for the 118 volunteer stewards who staffed the Exhibition in the venues.

Seminars and conferences with local, national and international speakers took place as follows:

Dr Cathy Nutbrown, University of Sheffield: 'A Palette of Opportunity'

Elena Giacomini (Pedagogista) and Stefano Sturloni (Atelierista), Reggio Children: 'Reflections on Reggio'

Professor Lilian Katz, University of Illinois: 'The Balance between Constructivism and Instructivism in Young Children's Learning'

Zoe Rhydderch-Evans: 'Once upon a school'

Central Devon branch of **Early Education** & Dr Jacqui Cousins: 'Images of Languages'

The Exhibition was opened by Wendy Scott, then Chief Executive of **Early Education**, and a representative of each of the LEA/Partnerships involved who stated what significance and impact the Exhibition would have in their area. A video was produced of this event – copies are available from Devon.

Before and during the period of the Exhibition, Cornwall EYDCP instigated a project in which artists specialising in verbal, visual and performing arts worked with children and their parents/carers in a range of settings over a six-week period towards creating their own exhibition entitled 'A Child's Eye View', which was very successful. The report and documentation of this project is available from Cornwall.

The speakers from Reggio Children also visited Cornwall and took part in a conference entitled 'The Italian Experience' and Wendy Scott spoke at a second conference entitled 'Children's Thinking and Learning'.

Over 6,000 visitors passed through the Exhibition in its six-week stay. 33 coaches came from all over the South West from as far afield as Bournemouth and Coventry.

The South West could not have hosted this Exhibition without the wide range of sponsors - the LEAs and Early Years Development and Childcare Partnerships, the venues themselves, as well as other organisations and companies. The Italian film 'Life is Beautiful' was screened by the Exeter Picture House, which donated the proceeds to the Exhibition Fund.



Following the experience of the Exhibition, which had a momentous effect, contributions were invited to an evaluation document, entitled 'Reflections', which was distributed widely. Copies are available from Devon.

For further information, please contact :

Cornwall	Linda Thornton	01872 270377
Devon	Manny Lewis	01626 852336
Plymouth	Mary McNaughton	01752 307449
Somerset	Jo Brooker	01823 355776
Torbay	John Searson	01803 208208

4. BRISTOL 8 May to 4 June

The planning group comprised two full-time headteachers, committee members of **Early Education (Bristol Branch)**, with a group of colleagues from nursery schools, the University of Bristol, the University of the West of England and an artist.

The whole project was initiated by a conference about 18 months before the actual Exhibition. Robin Duckett and Wendy Scott were the key speakers and the event was attended by Bristol's Director of Education who made the first donation.

This region had considerable difficulty in finding a suitable venue. The L-Shed of the Industrial Museum (City of Bristol) was eventually selected but cost £3,000 to hire for the period. Being an ex-warehouse the facilities were rather basic, however it was well-sited, accessible and very large. The exhibition panels looked good against simple black and white background and the ample space was advantageous for workshops and seminars.

The Exhibition was opened by a local HTV celebrity using sign language (another of the Hundred Languages, as she said). Wendy Scott also spoke, setting the Exhibition in a national context.

Artist-led children's workshops were attended by groups of children from family centres, pre-schools, nursery schools and infant classes, and there were family workshops at the weekends. The workshops included clay, paint, light, puppetry, construction, story-telling and music and were led by a team of artists who were specially trained for the event.

Both before and during the Exhibition there were many seminars which introduced the Exhibition and Reggio principles through the 'Open Door' slides. These seminars were organised for different groups: artists, ECHO (Early Childhood Organisation), arts advisers, parent groups, and staff groups. Most of these groups were local but during the Exhibition they came from much further afield including London, Surrey and Hampshire.

In total about 100 volunteers helped as stewards, book sellers and assistants with the creative workshops. Most of the last group were students who were prepared for this work through briefing sessions, and talks at the FE and HE institutions

The number of visitors is hard to ascertain - many came several times and some missed signing in - but there were between 3,500 and 4,000 adults and around 500 children. Visitors came from all over Gloucester, Somerset, Wiltshire, Hampshire, and of course

the city of Bristol itself. Quite a few visitors from other countries, India, Nigeria, France and Italy appreciated the opportunity to visit. The most prestigious visitors were a group from the House of Commons Select Committee investigating Early Education, among them four MPs and several expert advisers.

As in other venues the Visitors Book and evaluation forms speak of inspiration, joy and wonder, of insight into the way in which children are able to think and learn. Many expressed concern about the pressures on staff and children in the UK.

An international conference with two speakers from Reggio (Tiziana Filipini, pedagoga and Laura Rubizzi, teacher) and Wendy Scott, took place during the Exhibition period.

The effort of funding raising was considerable but local education departments (Bristol, Gloucester) and the Early Years Development and Childcare Partnerships of Bristol, South Gloucestershire, Bath & North East Somerset and North West Somerset all contributed. Other contributions were from Bristol nursery schools, ECHO (Early Childhood Organisation), Bristol NUT (National Union of Teachers), the College of Care and Education and a Barnardo's Family Centre. There was help from a Millennium Festival Award, a Family Learning Award, a grant from the Museums and Galleries Month plus several local trusts and the local Clerical Medical. A major supporter was the local branch of IKEA in terms of many items in kind, money and volunteers.

For further information, please contact :

Sue Danvers	0117 9030330
Mary Fawcett	01225 312396
Ann Patterson	0117 9030320

5. BRADFORD 17 June - 15 July

Bradford Early Years Development and Childcare Partnership brought the Exhibition to Bradford with the help of Manningham Mills Community Association, Bradford Festival, Cartwright Hall Museum and Art Gallery, Manningham and Girdlington SRB (Single Regeneration Budget), Millan Centre, Bradford College, Sheffield University, Leeds University, Yorkshire Arts, West Yorkshire Police, National Association of Headteachers (NAHT), RNIB (Royal National Institute for the Blind) and from LEAs across the north of England.

The regeneration theme of Reggio was reflected in the location of the Exhibition in Manningham Mills, a historic building which also has connections with the great campaigner for universal nursery education, Margaret McMillan.

The Exhibition was opened by the Lord Mayor of Bradford, Stanley King, who was met by children from Lilycroft Nursery School. The key speaker was the Director of Dean Clough, Sir Ernest Hall, whose inspirational speech reminded those present that our children should be 'heroes'.

6,148 visitors came to the Exhibition (of whom 298 were Bradford practitioners who attended twilight tours). All guests were met by early years specialists offering an

introductory talk. Among the visitors were HMIs, inspectors, EAZ (Educational Action Zone) staff, parents, practitioners from many different settings, lecturers, educational psychologists, artists and children.

Work with artists from different local Bradford settings including nursery schools, private day care, playgroups and childminders, was displayed as part of a programme to develop good practice. An attractive, colourful pack (funded by Yorkshire Arts) containing local information about working with artists was given to all Bradford practitioners.

713 children and their supporting adults attended a month-long programme of workshops with artists, organised by Bradford Festival. The workshops followed some of the Reggio themes such as use of light and shadow, music, movement and puppetry.

330 delegates attended a series of seminars. Visiting speakers included Cathy Nutbrown and Christine Parker, Heather Shannon and Chris Holmes, Jenny Woodbridge and Di Lawton. Paula Cagliari and Giovanni Piazza from Reggio provided a weekend of seminars.

There were three conferences linked to the Exhibition: Bradford College International Early Years Conference, NAHT Early Years Conference and the RNIB Curriculum for Babies Conference. 100 delegates from the NAHT Conference attended the Exhibition and the Italian speakers gave a talk at their conference.

62 Bradford practitioners attended courses at Bradford nursery schools.

A two-day training programme for Yorkshire-based artists (funded by Yorkshire Arts) provided an opportunity for local artists to network and learn more about the art of facilitating the creative process for very young children.

Overwhelmingly positive evaluations on the Exhibition, the workshops and all training events were recorded. Other noteworthy elements were the 'brilliant café selling Asian snacks', the promotion of Manningham Mills as a building worthy of a future, the good promotion of early education in the local media and the pride of members of the local community on seeing their work displayed.

For further information, please contact:

Ros Lilley 01274 751478

6. SCOTLAND (GLASGOW) 1 August to 15 September

The organisation of the Scottish part of the Reggio Tour was undertaken by a committee chaired by Colwyn Trevarthen, University of Edinburgh, in collaboration with *Arts is Magic*, who were employed by the Scottish Committee. The Committee drew representatives from all over Scotland and from interested university, local authority, arts and volunteers with long involvement in early years and the arts.

During the planning period the agreed venue was The Scotland Street Museum. At the end of June the Scottish Committee was notified by the City Council that the venue would have to change, due to building works at the original venue, to the Kelvingrove Museum and Art Gallery (the site originally requested, and at first refused!).

In preparation for the Exhibition an Information Evening was held on 30 March at

Glasgow School of Art (almost six months beforehand). Invitations were sent to public figures, professionals working in the pre-five sector, representatives from children's groups throughout Scotland, arts practitioners, arts organisations, the media, sponsors, potential sponsors and others with an interest in the Exhibition and who could initiate children's activities in their own area throughout Scotland.

A local Facilitators Network was set up – mainly Early Years Advisors from all over Scotland (32 local councils) - who would assist in the distribution of materials related to the central Exhibition and activities in Glasgow; initiate and promote local activities; organise information evenings for groups in their local areas. This was necessary since the Exhibition needed somehow to reach practitioners across the whole of Scotland.

Arts is Magic (a community-based arts organisation working in Glasgow) additionally organised a project of innovative learning environments which ran in Glasgow at each of the major Art Galleries and Museums until the end of September. There were also music for children workshops organised by Colwyn Trevarthen in Edinburgh.

Visitor numbers to the Kelvingrove Museum & Art Gallery were 108,973 in Glasgow and 77,542 in September. During the last week of the Exhibition a head count was undertaken which gave figures of an average of 450 people per day. The numbers attending the Exhibition were probably upwards of 30,000 given the higher museum attendance in August.

This was the second time that Glasgow had hosted the Exhibition, but many people said that the 2000 showing really got them going in a way that it did not the first time round.

The Committee were successful in raising £82,000 for the Exhibition. This funding came largely from sponsorship from the Scottish local authorities, Awards is All, The Northern Rock Building Society, and the Conference, with smaller donations from a number of other sponsors. The funds supported the Exhibition and all associated events, including a range of children's events from 25 June to 24 September.

Considerable support was given by the Lord Provost of Glasgow, who personally attended our Information Evening in March and the Launch of the Exhibition as well as inviting us to have a Float in his Parade in June.

Since the Exhibition was on show for 7 weeks it allowed for a big build-up for the two-day conference which was attended by 170 participants from all over Scotland. The conference planning committee was drawn from the Department of Primary Education at Strathclyde University where the conference was held. The event was therefore a 3-way collaboration between the Scottish Committee for the Hundred Languages of Children and Strathclyde and Glasgow Universities. Key speakers included Lella Gandini, Marianne Valentine, Ian Barr (Director of *Learning and Teaching in Scotland*), Dianne Alexander (Director of *Arts is Magic*) and Lawrence Riccio (SAIL School in Washington DC). Seminars were led by a number of people who had visited Reggio in recent years in collaboration with practitioners who had been influenced by the Reggio approach. There were a large number of hands-on workshops led by artists of all kinds, including musicians. The atmosphere over the 2 days was truly inspiring: offering this sort of event in future might be a way to keep enthusiasm for approaches which foster children's thinking, exploration of their world and self-expression, alive!

The conference included an evening event at the Exhibition. Eddie Maguire, a contemporary Scottish composer dedicated his new Double Bass Concerto to the *Hundred Languages of Children Exhibition* and was played by the Glasgow Schools Symphony Orchestra. A wonderful celebration of the Exhibition.

Our commitment is best shown through a comment from the Exhibition Visitors Book: *'Our Scottish children should be given as many opportunities to produce such language, understanding of concepts and funding to support the expressive arts.'*

7. WEST MIDLANDS - COVENTRY 30 September to 12 November

The planning group was convened and represented at national meetings by Anne Nelson. It comprised advisers from 10 LEAs in the Midlands and was a key focus on the agenda of their termly meeting from 1998. The project had the full backing of the Chief Education Officer of Coventry, Cathy Goodwin, who had herself been an early years teacher.

From the outset the venue – the Herbert Art Gallery, centrally placed in Coventry – was agreed and available free. Indeed the staff were extremely helpful, with museum stewards assisting in the setting up period. It was a spacious venue and did justice to the Exhibition. One of the Italian visitors commented that it gave people space but privacy as well.

Preparation for the Exhibition took various forms including the distribution of the Brief Guide to all early years establishments in the 10 LEAs. Visits were made to the Exhibition in Exeter by people who were going to use it as an on-service focus. Once the Exhibition was opened, Anne Nelson and Barbara Thomas from Coventry showed these colleagues around using additional insights gained from the Italian speakers.

The opening, performed by the Lord Mayor, was also attended by other councillors too. The event was enlivened by a presentation by children of work they had been doing in their local school. The conference was held the next day – 'Inspirations from Reggio' with two speakers from Italy - Deanna Margini (Pedagogista) and Massimo Ghiradi (Atelierista). 100 people attended from the Midlands and further afield.

Visitors came from all 10 authorities in large groups (coach loads!) and in many smaller cluster groups. Many came from further afield. They were given guided tours by arrangement. One county, Cambridgeshire, closed all its nursery schools for a day in order to enable every member of staff to attend. HMI visitors included Keith Lloyd, Senior Primary HMI and Martin Bradley who has responsibility for Early Excellence Centres. Total visitor numbers are thought to be 15,871, though of course counting is difficult and there were visitors to the Art Gallery and Café too. The Museum was very pleased to note that their attendance figures were up 63% on the same period the year before.

The Visitors Book showed that the experience had a powerful impact on those who visited. For some parents and grandparents, a wish that their children could have these experiences; and from some practitioners, anger at the imposition of a centralised curriculum. On the day a notable person resigned one person wrote – *'What a*

wonderful exhibition. Chris Woodhead has gone, God is in his heaven and all is right with the world'.

The staff from a new pre-school group said that whenever they plan something now they think, 'What would Reggio think?' before doing anything, which serves as a kind of check for them to make sure that they are doing the right thing for the children.

Practical work with children was focussed in the schools. A special project funded by West Midlands Arts enabled a team of 11 artists to be trained to work with young children. Their placements continued for some months after the Exhibition.

The main financial support came from Coventry, Warwickshire, Oxfordshire, Stoke on Trent, Worcestershire, Staffordshire, Wolverhampton and Dudley. Other donations came from universities, other LEAs and groups who visited. In addition substantial income came from a conference held the year previous to the Exhibition and the Reggio conference, as well as profits from the sale of booklets.

A definitive comment came from one of the Early Years advisers who said '*the legacy will go on.*'

For further information, please contact: Anne Nelson 024 7683 3630

Fanning the winds of change

– a closing comment from Robin Duckett, Tour Co-ordinator

Extraordinary commiment LM)

During 1997, an informal group of early childhood professionals met at the Thomas Coram Foundation to consider the possibilities in the UK of building and learning from Reggio. We felt that there was a strong groundswell of interest, and it did not take much encouragement to make that groundswell very visible, through simple invitations and suggestions.

This has been an enterprise instigated not by central funding nor by 'higher authority'.

This exhibition champions children as inherent learners – in short, young children as competent, sociable, skilled, intelligent and creative human beings.

It was this professional and personal understanding that fuelled the commitment of all those who worked together to enable the whole event. Promoting the issues of values, approach, relationship, intellectual and emotional integrity have been foremost and, we have all felt, especially important, during the current UK policy interest in the 'expanded delivery of daycare', and in 'measuring added value'.

We have worked to keep our feet on the ground and our heads in the clouds! The original title given to the exhibition was 'If the eye jumps over the wall'¹. We hope and we think that many many adults who are advocates for, and educators amongst, young children, have been encouraged and emboldened to do just that, and to re-connect with

¹ ... the eye (the mind, pedagogy, the education of a child) really begins to see, to reason, and to renew itself only to the extent that it is able to leap over the 'wall' – the wall of conformity and official inertia and reticence.

and make visible the lives, thinking and potential of people – young people – young children.

During this time of creative organisation there has been much cooking and building of relationships, dialogue, turning stones to find hidden opportunities, meeting difficulties and challenges. There are many unsung stories in the history of this event – the sweeping and painting of empty halls, new working relationships made between communities, educators, artists, designers, creative solutions found to situations, buildings restored, broken and restored again, friendships formed, and many many days and weeks contributed voluntarily. The experience of Reggio has developed out of the combination of dedicated community energy and a spirit of research; we too have brought these to our experience,

The fellowship of interest across the UK is evident in the popularity of the recently initiated study visits to the Reggio preschools, and the ensuing networking and professional development activity across the country.

There is a new sense of the importance of finding out 'what the good questions are', of discovering what it is to have an image of 'the competent child', rather than an image of 'the needy child'.

There is a new spirit of exchange and networking, of people being invited to share new experiences at conferences, and to give their experiences and thoughts at professional development events – of being adventuresome, just as children are. This is not a new concept, perhaps. Perhaps the newness, to me, is simply the sense of dynamic, optimism and openness in the interweaving activities occurring in early childhood environments across the country, and of being affective in it. If we have an idea it is up to us to share it, examine its potential, give it away, make it happen...

To make real the possibilities of 'the resourceful child' here in the UK, we need to continue to build a 'resourceful profession'. Loris Malaguzzi, founder educator of the Reggio preschools, said that "Our goal [in Reggio] is to build an amiable school (and also a hard-working, inventive, liveable, documentable, and communicable school; a place of research, learning, reflection and revisiting), where children, teachers, and families feel at home. .. It must embody ways of getting along together, of intensifying relationships among the three central protagonists." Edwards, 1995

Perhaps our goal too, could be to build an amiable profession, and also a hard-working, inventive, liveable, documentable and communicable profession; a profession of research, learning, reflection, revisiting.

Our thanks are due to many, not least to the trust and collaboration shown by Reggio Children and the Municipality of Reggio Emilia.

The Exhibition contents

For the UK 2000 Tour the Exhibition the panels were:

<i>Introduction (including the Rights of Children, Parents and Teachers)</i>	<i>Horses</i>
<i>Metaphors and scripts</i>	<i>Chairs/bridges</i>
<i>The importance of seeing yourself again</i>	<i>The price of things</i>
<i>To make a portrait of a lion</i>	<i>Messages</i>
<i>Colour in our hands</i>	<i>Birth</i>
<i>Summer Fresco</i>	<i>A rustling of angel's wings</i>
<i>The city in the rain</i>	<i>Trees</i>
<i>Shadowiness</i>	<i>Catness</i>
<i>The amusement park for the birds</i>	<i>To see the invisible</i>
<i>Crowds</i>	<i>In the bowels of the earth</i>
	<i>Two sculptures - elephant and horse.</i>

Interactives

For the UK tour Cornwall arranged for the construction of the Shadow House, kaleidoscope, light boxes and light table.

Books and materials on sale

The Hundred Languages of Children Exhibition Catalogue
Tenderness
The Rights of Children
Little Ones of Silent Movies
The Fountains
Shoe and Meter
Reflections on the Reggio Emilia Approach (*L. Katz*)
Open Window *Slides*
Video: To Make a Portrait of a Lion
Video: A Message from Loris Malaguzzi
Video: The Amusement Park for the Birds
The Hundred Languages of Children (*C. Edwards, L. Gandini & G. Forman*)
Historical Notes
Portfolio 1: Mobility of Expression
Portfolio 2 Cats
Portfolio 3: Bestiary
Reflections on Early Education and Care Inspired by visits to Reggio Emilia, Italy (*P. Gura, BAECE*)
Children, Spaces & Relations
The Sea is Born (*Postcards*)
Reggio Tutta
Discovering the Inquisitive Child
Difference, Dissensus & Debate (*P. Moss*)
The Reggio Emilia Approach to Early Years Education (*M. Valentine, Scottish Consultative Council on the Curriculum*)
Brief Guide to the Exhibition
Children's Words (*English Translation*)

The most frequently sold books were:

The Brief Guide (£1.00- £1.50)
Marianne Valentine's The Reggio Approach to Early Years Education (£3.50)
The Hundred Languages of Children Exhibition Catalogue. (£13.50)